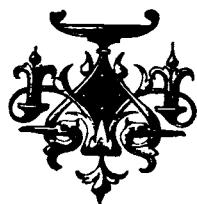


THE ARTE OF ENGLISH POESIE.

Contriuued into three Bookes : The first of
Poets and Poesie, the second of Pro-
portion, the third of Ornament.



AT LONDON
Printed by Richard Field, dwelling in the
black-Friers, neere Ludgate.

1589.



TO THE RIGHT HONO-
RABLE SIR VVILLIAM CECILL
KNIGHT, LORD OF BVRGHLEY, LORD
HIGH TREASVRER OF ENGLAND, R. F.

Printer wisheth health and prosperitie, with
the commandement and vfe of his
continuall seruice.



*His Booke (right Honorable) comming to my
handes, with his bare title without any Authours
name or any other ordinarie addresse, I doubted how
well it might become me to make you a present therof,
seeming by many expresse passages in the same at large,
that it was by the Authour intended to our Soueraigne
Lady the Queene, and for her recreation and seruice chiefly deuised.
in which case to make any other person her highnes partener in the
honour of his gift it could not stand with my dutie, nor be without
some prejudice to her Maiesties interest and his merrite. Perceyng
besides the title to purport so slender a subiect, as nothing almost could
be more discrepant from the grauitie of your yeeres and Honorable
function, whose contemplations are every houre more seriously em-
ployed upon the publike administration and seruices : I thought it
no condigne gratification, nor scarce any good satisfaction for such
a person as you. Yet when I considered, that beforwyng upon your
Lordship the first veece of this mine impression (a seat of mine owne
simple facultie) it could not scypher her Maiesties honour or prero-
gative in the gift, nor yet the Authour of his thanks : and seeing
the thing it selfe to be a devise of some noueltie (which commonly
giueth euery good thing a speciall grace) and a noueltie so highly
tending to the most worthy prayses of her Maiesties most excellent
name (dearer to you I dare conceite them any worldly thing besides)
mee thought I could not deuise to haue presented your Lordship any
gift more agreeable to your appetite, or fitter for my vocation and
abilitie to before, your Lordship beyng learned and a louter of learn-
ing, my present a Booke and my selfe a printer alwaies ready and
desirous to be at your Honourable commaundement. And
thus I humbly take my leue from the Black-
friers, this xxvij. of May. 1589.*

Your Honours most humble
at commaundement,

R. F.



THE FIRST BOOKE,

Of Poets and Poesie.

CHAP. I.

*What a Poet and Poesie is, and who may be worthily
sayd the most excellent Poet of our time.*



Poet is as much to say as a maker. And our English name well conformes with the Greeke word: for of *ποιεῖν* to make, they call a maker *Poeta*. Such as (by way of resemblance and reuerently) we may say of God: who without any trauell to his diuine imagination, made all the world ot nought, nor also by any paterne or mould as the Platonicks with their Idees do phantastically suppose. Euen so the very Poet makes and contrives out of his owne braine, both the verie and matter of his poeme, and not by any foreine copie or example, as doth the translactor, who therefore may well be sayd a versifier, but not a Poet. The premises considered, it giueth to the name and profession no smal dignitie and preheminence, aboue all other artificers, Scientifick or Me-

chanicall. And neuerthelesse without any repugnancie at all, a Poet may in some sort be said a follower or imitator, because he can expresse the true and liuely of euyer thing is set before him, and which he taketh in hand to describe: and so in that respect is both a maker and a counterfaitor: and Poesie an art not only of making, but also of imitation. And this science in his perfection, can not grow, but by some diuine instinct, the Platonicks call it *furor*: or by excellencie of nature and complexion: or by great subtiltie of the spirits and wit, or by much experiance and obseruation of the world, and course of kinde, or peraduenture by all or most part of them. Otherwise how was it possible that *Homer* being but a poore priuate man, and as some say, in his later age blind, should so exactly set foorth and describe, as if he had bene a most excellent Captaine or Generall, the order and array of battels, the conduct of whole armies, the sieges and assaults of cities and townes? or as some great Princes maiordome and perfect Surueyour in Court, the order, sumptuousnesse and magnificence of royal bankets, feasts, weddings, and enteruewes? or as a Polititian very prudent, and much inured with the priuat and publique affaires, so grauelly examine the lawes and ordinances Ciuell, or so profoundely discourse in matters of estate, and formes of all politique regiment? Finally how could he so naturally paint out the speeches, countenance and maners of Princely persons and priuate, to wit, the wrath of *Achilles*, the magnanimitie of *Agamemnon*, the prudence of *Menelaus*, the prowesse of *Hector*, the maiestie of king *Priamus*, the grauitie of *Neflor*, the pollicies and eloquence of *Vlysses*, the calamities of the distressed *Queenes*, and valiance of all the Captaines and aduenturous knights in those lamentable warres of Troy? It is therefore of Poets thus to be conceiued, that if they be able to deuise and make all these things of them selues, without any subiect of veritie, that they be (by maner of speech) as creating gods. If they do it by instinct diuine or naturall, then surely much fauoured from aboue. If by

their experience, then no doubt very wise men. If by any prefident or paterne layd before them, then truly the most excellent imitators and counterfaitors of all others. But you (Madame) my most Honored and Gracious: if I should seeme to offer you this my deuise for a discipline and not a delight, I might well be reputed, of all others the most arrogant and iniurious: your selfe being alreadie, of any that I know in our time, the most excellent Poet. Forsooth by your Princely purfe fauours and countenance, making in maner what ye list, the poore man rich, the lewd well learned, the coward couragious, and vile both noble and valiant. Then for imitation no lesse, your perfon as a most cunning counterfaior liuely representing *Venus* in countenance, in life *Diana*, *Pallas* for gouernement, and *Juno* in all honour and regall magnificence.

CHAP. II.

*That there may be an Art of our English Poesie, aswell
as there is of the Latine and Greeke.*



Hen as there was no art in the world till by ex-
perience found out: so if Poefie be now an
Art, and of al antiquite hath bene among
the Greeks and Latines, and yet were none,
vntill by studious perfons fashioned and re-
duced into a method of rules and precepts, then no doubt
may there be the like with vs. And if th'art of Poesie
be but a skill appertaining to vterance, why may not the
same be with vs aswel as with them, our language being
no lesse copious pithie and significatiue then theirs, our
conceipts the same, and our wits no lesse apt to deuise
and imitate then theirs were? If againe Art be but a
certaine order of rules prescribed by reason, and gath-
ered by experience, why should not Poesie be a vulgar
Art with vs aswel as with the Greeks and Latines, our
language admitting no fewer rules and nice diuersities
then theirs? but peraduenture moe by a peculiar, which
our speech hath in many things differing from theirs:
and yet in the generall points of that Art, allowed to

go in common with them: so as if one point perchance which is their feete whereupon their measures stand, and in deede is all the beautie of their Poesie, and which feete we haue not, nor as yet neuer went about to frame (the nature of our language and wordes not permitting it) we haue in stead thereof twentie other curious points in that skill more then they euer had, by reason of our rime and tunable concords or simphonie, which they neuer obserued. Poesie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

CHAP. III.

How Poets were the first priests, the first prophets, the first Legislators and polititians in the world.



The profession and vse of Poesie is most ancient from the beginning, and not as manie erroneously suppose, after, but before any ciuil society was among men. For it is written, that Poesie was th'originall cause and occasion of their first assemblies, when before the people remained in the woods and mountains, vagarant and dispersed like the wild beasts, lawlesse and naked, or verie ill clad, and of all good and necessarie prouision for harbour or sustenance vtterly vnfurnished: so as they little disſred for their maner of life, from the very brute beasts of the field. Whereupon it is fayned that *Amphion* and *Orpheus*, two Poets of the first ages, one of them, to wit *Amphion*, builded vp cities, and reared walles with the stones that came in heapes to the sound of his harpe, figuring thereby the mollifying of hard and stonie hearts by his sweete and eloquent perfwasion. And *Orpheus* assembled the wilde beasts to come in heards to harcken to his musicke, and by that meanes made them tame, implying thereby, how by his discrete and wholsome leſons vttered in harmonie and with melodious instruments, he brought the rude and sauage people to a more ciuill and orderly life, nothing, as it seemeth, more prouailing or fit to redrefſe and edifie the cruell and sturdie

courage of man then it. And as these two Poets and *Linus* before them, and *Museus* alfo and *Hesiodus* in Greece and Archadia: so by all likelihood had mo Poets done in other places, and in other ages before them, though there be no remembrance left of them, by reasoun of the Recordes by some accident of time perished and failing. Poets therfore are of great antiquite. Then forasmuch as they were the first that entended to the obseruation of nature and her works, and specially of the Celestiall courses, by reason of the continual motion of the heauens, searching after the first mouer, and from thence by degrees comming to know and consider of the substances separate and abstract, which we call the diuine intelligences or good Angels (*Demones*) they were the first that instituted sacrifices of placation, with inuocations and worship to them, as to Gods: and inuented and stablished all the rest of the obseruances and ceremonies of religion, and so were the first Priests and ministers of the holy misteries. And because for the better execution of that high charge and function, it behoued them to liue chaste, and in all holines of life, and in continual studie and contemplation: they came by instinct diuine, and by deepe meditation, and much abstinenesse (the fame assubtiling and refining their spirits) to be made apt to receaue visions, both waking and sleeping, which made them vtter prophefies, and foretell things to come. So also were they the first Prophetes or seers, *Videntes*, for so the Scripture tearmeth them in Latine after the Hebrue word, and all the oracles and answers of the gods were giuen in meeter or verse, and published to the people by their direction. And for that they were aged and graue men, and of much wisedome and experience in th'affaires of the world, they were the first lawmakers to the people, and the first polititians, deuising all expedient meanes for th'establishment of Common wealth, to hold and containe the people in order and duety by force and vertue of good and wholesome lawes, made for the preseruation of the publique peace and tranquillitie. The

same peraduenture not purposely intended, but greatly furthered by the aw of their gods, and such scruple of conscience, as the terrors of their late inuented religion had led them into.

CHAP. IIII.

How Poets were the first Philosophers, the first Astronomers and Historiographers and Oratours and Musitions of the world.



Vtterance also and language is giuen by nature to man for perfwafion of others, and aide of them selues, I meane the first abilit to speake. For speech it selfe is artificiall and made by man, and the more pleasing it is, the more it preuaileth to such purpose as it is intended for: but speech by meeter is a kind of vtterance, more cleanly couched and more delicate to the eare then prose is, because it is more currant and slipper vpon the tongue, and withal tunable and melodious, as a kind of Muficke, and therfore may be tearmed a musicall speech or vtterance, which cannot but please the hearer very well. Another cause is, for that is briefer and more compendious, and easier to beare away and be retained in memorie, then that which is contained in multitude of words and full of tedious ambage and long periods. It is beside a maner of vtterance more eloquent and rhetorickall then the ordinarie prose, which we vse in our daily talke: because it is decked and set out with all maner of fresh colours and figures, which maketh that it soone inuegleth the judgement of man, and carieth his opinion this way and that, whither soever the heart by impression of the eare shalbe most affectionatly bent and directed. The vtterance in prose is not of so great efficacie, because not only it is dayly vsed, and by that occasion the eare is ouerglutted with it, but is also not so voluble and slipper vpon the tong, being wide and lofe, and nothing numerous, nor contriued into measures, and founded with so gallant and harmonical accents, nor in fine al owed that figuratiue conueyance, nor so great licence in

choise of words and phrases as meeter is. So as the Poets were also from the beginning the best perfwaders and their eloquence the first Rethoricke of the world. Euen so it became that the high mysteries of the gods should be reuealed and taught, by a maner of vterance and language of extraordinarie phrase, and briefe and compendious, and aboue al others sweet and ciuill as the Metricall is. The same also was meetest to register the liues and noble gests of Princes, and of the great Monarkes of the world, and all other the memorable accidents of time: so as the Poet was also the first historiographer. Then forasmuch as they were the first obseruers of all naturall causes and effects in the things generable and corruptible, and from thence mounted vp to search after the celestiall courses and influences, and yet penetrated further to know the diuine essences and substances separate, as is sayd before, they were the first Astronomers and Philosophists and Metaphisicks. Finally, because they did altogether endeuer them selues to reduce the life of man to a certaine method of good maners, and made the first differences betwenee vertue and vice, and then tempered all these knowledges and skilles with the exercise of a delectable Musick by melodious instruments, which withall serued them to delight their hearers, and to call the people together by admiration, to a plausible and vertuous conuerstation, therefore were they the first Philosophers Ethick, and the first artificial Musiciens of the world. Such was *Linus*, *Orpheus*, *Amphion* and *Musæus* the most ancient Poets and Philosophers, of whom there is left any memorie by the prophane writers. King *Dauid* also and *Salomon* his sonne and many other of the holy Prophets wrate in meeters, and vfed to sing them to the harpe, although to many of vs ignorant of the Hebreue language and phrase, and not obseruing it, the same seeme but a prose. It can not bee therefore that anie scorne or indignitie should iustly be offred to so noble, profitable, ancient and diuine a science as Poesie is.

CHAP. V.

*How the wilde and sauage people vfed a naturall Poesie in
verſicle and rime as our vulgar is.*



And the Greeke and Latine Poesie was by verſe
numerous and metricall, running vpon ple-
ant feete, fometimes ſwift, ſometime flow
(their words very aptly ſeruing that purpose)
but without any rime or tunable concord in
th'end of their verſes, as we and all other nations now
vſe. But the Hebreus and Chaldees who were more an-
cient then the Greekes, did not only vſe a metricall Poesie,
but also with the ſame a maner of rime, as hath bene of
late obſerued by learned men. Wherby it appeareth, that
our vulgar running Poesie was common to all the nations
of the world beſides, whom the Latines and Greekes in
ſpeciall called barbarous. So as it was notwithstanding
the firſt and moſt ancient Poētie, and the moſt vniuer-
fall, which two points do otherwife giue to all humane
inuentiones and affaires no ſmall credit. This is proued
by certificate of marchants and trauellers, who by late
nauigations haue furveyed the whole world, and diſ-
couered large countries and ſtrange peoples wild and
ſauage, affirming that the American, the Perufine and
the very Canniball, do ſing and alſo ſay, their highest
and holieſt matters in certaine riming verſicles and not
in profe, which proues alſo that our maner of vulgar
Poesie is moſt ancient then the artificiall of the Greeks
and Latines, ours comming by iſtinct of nature, which
was before Art or obſeruation, and vſed with the ſauage
and vnciuill, who were before all ſcience or ciuitie,
euen as the naked by prioriti of time is before the
clothed, and the ignorant before the learned. The
naturall Poesie therefore being aided and amended by
Art, and not vtterly altered or obscured, but ſome ſigne
left of it, (as the Greekes and Latines haue left none)
is no leſſe to be allowed and commended then theirs.

CHAP. VI.

How the riming Poesie came first to the Grecians and Latines, and had altered and almost spilt their maner of Poesie.

Bvt it came to passe, when fortune fled farre from the Greekes and Latines, and that their townes florished no more in traficke, nor their Vniuersities in learning as they had done continuing thofe Monarchies: the barbarous conquerers inuading them with innumerable swarmes of strange nations, the Poesie metricall of the Grecians and Latines came to be much corrupted and altered, in so much as there were times that the very Greekes and Latines themselues tooke pleasure in Ryming verfes, and vfed it as a rare and gallant thing: Yea their Oratours profes nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metricall fentences, as appeares by many of the auncient writers, about that time and since. And the great Princes, and Popes, and Sultans would one salute and greet an other sometime in frendfhip and sport, sometime in earnest and enmitie by ryming verfes, and nothing seemed clerkly done, but must be done in ryme: Whereof we finde diuers examples from the time of th'Emperours Gracian and Valentinian downwards: For then aboutes began the declination of the Romain Empire, by the notable inundations of the *Hunnes* and *Vandalles* in Europe, vnder the conduict of *Totila* and *Atila* and other their generalles. This brought the ryming Poesie in grace, and made it preuaile in Italie and Greece (their owne long time cast aside, and almost neglected) till after many yeares that the peace of Italie and of th'Empire Occidental reuiued new clerkes, who recovering and perusing the bookees and studies of the ciuiler ages, restored all maner of arts, and that of the Greeke and Latine Poesie withall into their former puritie and netnes. Which neuerthelesse did not fo preuaile, but that the

ryming Poesie of the Barbarians remained still in his reputation, that one in the schole, this other in Courts of Princes more ordinary and allowable.

CHAP. VII.

How in the time of Charlemaine and many yeares after him the Latine Poetes wrote in ryme.



And this appeareth evidently by the works of many learned men, who wrote about the time of Charlemaines raigne in the Empire Occidental, where the Christian Religion, became through the exceſſive authoritie of Popes, and deepe deuotion of Princes strongly fortified and established by erection of orders *Monastical*, in which many ſimple clerks for deuotion fake and fainttie were receiued more then for any learning, by which occation and the ſolitarineſſe of their life, waxing ſtudious without discipline or iuſtruction by any good methode, ſome of them grew to be historiographers, ſome Poets, and following either the barbarous rudenes of the time, or els their own idle iuention, all that they wrote to the fauor or prayſe of Princes, they did it in fuch maner of minſtrelſie, and thought themfelues no ſmall fooles, when they could make their verſes goe all in ryme as did the ſchoole of Salerne, dedicating their booke of medicinall rules vnto our king of England, with this beginning.

*Anglorum Rege scriptis tota ſchoia Salerni
Si vis incolunem, ſi vis te reddere ſanum
Curas tolle graues, iraſci crede prophanum
Nec retine ventrem nec ſtringas fortiter a num.*

And all the rest that follow throughout the whole booke more curiouſly then cleanly, neuertheleſſe very well to the purpose of their arte. In the ſame time king Edward the iii. him ſelſe quartering the Armes of England and France, did diſcouer his pretenſe and clayme to the Crowne of Fraunce, in theſe ryming verſes.

*Rex ſum regnorum bina ratione duorum
Anglorum regno ſum rex ego iure paterno*

*Matris iure quidem Francorum nuncupor idem
Hinc est armorum variatio facta meorum.*

Which verses *Phillip de Valois* then possessing the Crowne as next heire male by pretexe of the law *Salique*, and holding out *Edward* the third, aunswered in these other of as good flusse.

*Prædo regnorum qui diceris esse duorum
Regno materno priuaberis atque paterno
Prolis ius nullum ubi matris non fuit ullum
Hinc est armorum variatio stulta tuorum.*

It is found written of Pope *Lucius*, for his great auarice and tyranny vsed ouer the Clergy thus in ryming verses.

*Lucius est piscis rex et tyrannus aquarum
A quo discordat Lucius iste parum
Devorat hic homines, his piscibus insidiatur
Efurit hic semper hic aliquando satur
Amborum vitam si laus æquata notaret
Plus rationis habet qui ratione caret.*

And as this was vsed in the greatest and gayest matters of Princes and Popes by the idle inuention of Monasticall men then raigning al in their superlatiue. So did euery schole and secular clerke or versifier, when he wrote any short poeme or matter of good lesson put it in ryme, whereby it came to passe that all your old Prouerbes and common sayinges, which they would haue plausible to the reader and easie to remember and beare away, were of that sorte as these.

*In mundo mira faciunt duo nummus et ira
Mollificant dura pervertunt omnia iura.*

And this verse in dispraye of the Courtiers life following the Court of Rome.

*Vita palatina dura est animaque ruina.
And these written by a noble learned man.*

*Ire redire sequi regum sublimia castra
Eximius status est, sed non sic itur ad astra.*

And this other which to the great iniurie of all women was written (no doubt by some forlorne louer, or els some old malicious Monke) for one womans sake blemishing the whole sexe.

*Fallere ftere nere mentiri nilque tacere
Hoc quinque vere statuit Deus in muliere.*

If I might haue bene his Judge, I would haue had him for his labour, serued as *Orpheus* was by the women of Thrace. His eyes to be picket out with pinnes, for his so deadly belyng of them, or worse handled if worse could be deuised. But will ye fee how God raised a reuenger for the silly innocent women, for about the same ryming age came an honest ciuill Courtier somewhat bookish, and wrate these veries against the whole rable of Monkes.

*O Monachi vestri flomachi sunt amphora Bacchi
Vos estis Deus est testis turpissima pestis.*

Anon after came your secular Priestes as iolly rymers as the rest, who being fore agreed with their Pope *Calixtus*, for that he had enioyned them from their wiues, and railed as fast against him.

*O bone Calixte totus mundus perodit te
Quondam Presbiteri, poterant vxoribus vti
Hoc destruxisti, postquam tu Papa fuisti.*

Thus what in writing of rymes and registring of lyes was the Clergy of that fabulous age wholly occupied.

We finde some but very few of these ryming veries among the Latines of the ciuiller ages, and those rather hapning by chaunce then of any purpose in the writer, as this *Dijstich* among the disportes of *Ouid*.

*Quot cælum stellas tot habet tua Roma pueras
Pascua quoque hædos tot habet tua Roma Cynædos,*

The posterite taking pleasure in this manner of *Simphonie* had leafure as it seemes to deuise many other knackes in their versifying that the auncient and ciuill Poets had not vsed before, whereof one was to make euery word of a verse to begin with the same letter, as did *Hugobald* the Monke who made a large poeme to the honour of *Carolus Calvus*, every word beginning with *C*. which was the first letter of the king name thus.

Carmina clarisonæ Calvis cantate camenæ.

And this was thought no small peece of cunning, being in deed a matter of some difficultie to finde out

so many wordes beginning with one letter as might make a iust volume, though in truth it were but a phantasticall deuife and to no purpose at all more then to make them harmonicall to the rude eares of those barbarous ages.

Another of their pretie inuentions was to make a verse of such wordes as by their nature and manner of construction and situation 'might be turned backward word by word, and make another perfit verse, but of quite contrary fence as the gibing Monke that wrote of Pope *Alexander* theſe two verſes.

*Laus tua non tua fraus, virtus non copia rerum,
Scandere te faciunt hoc decus eximium.*

Which if ye will turne backwards they make two other good verſes, but of a contrary fence, thus.

*Eximium decus hoc faciunt te scandere, rerum
Copia, non virtus, fraus tua non tua laus.*

And they called it *Verſe Lyon*.

Thus you may ſee the humors and appetites of men how diuers and chaungeable they be in liking new fashions, though many tymes worfe then the old, and not onely in the manner of their life and vſe of their garments, but also in their learnings and arts and ſpecially of their languages.

CHAP. VIII.

In what reputation Poesie and Poets were in old time with Princes and other wife generally, and how they be nowv become contemptible and for vwhat caufes.



Or the reſpectes aforesayd in all former ages and in the moſt ciuill countreys and commons wealthes, good Poets and Poesie were highly eſteemed and much fauoured of the greateſt Princes. For prooſe whereof we read how much *Amyntas* king of *Macedonia* made of the Tragical Poet *Euripides*. And the *Athenians* of *Sophocles*. In what price the noble poemes of *Homer* were holden with *Alexander* the great, in ſo much as euery night they were layd vnder his pillow, and by day were carried in

the rich iewell cofer of *Darius* lately before vanquished by him in battaile. And not onely *Homer* the father and Prince of the Poets was so honored by him, but for his sake all other meaner Poets, in so much as *Cherillus* one no very great good Poet had for euery verse well made a *Phillips* noble of gold, amounting in value to an angell English, and so for euery hundredth verfes (which a cleanly pen could speededly dispatch) he had a hundred angels. And since *Alexander* the great how *Theocritus* the Greeke poet was fauored by *Tholomee* king of Egyp特 and Queene *Berenice* his wife, *Ennius* likewise by *Scipio* Prince of the *Romaines*, *Virgill* also by th'Emperour *Augustus*. And in later times how much were *Ichan de Mehune* and *Guillaume de Loris* made of by the French kinges, and *Geffrey Chaucer* father of our English Poets by *Richard* the second, who as it was supposed gaue him the maner of new Holme in Oxfordshire. And *Corver* to *Henry* the fourth, and *Harding* to *Edvard* the fourth. Also how *Francis* the Frenche king made *Sangelaist*, *Salmonius*, *Macrinus*, and *Clement Marot* of his priuy Chamber for their excellent skill in vulgare and Latine Poesie. And king *Henry* the 8. her *Maiesties* father for a few Psalmes of *Dauid* turned into Englisch meetre by *Sternhold*, made him groome of his priuy chamber, and gaue him many other good gifts. And one *Gray* what good estimation did he grow vnto with the same king *Henry*, and afterward with the Duke of Sommerset Protectour, for making certaine merry Ballades, whereof one chiefly was *The hunte it [is?] vp, the hunte is vp*. And Queene *Mary* his daughter for one *Epithalamie* or nuptiall song made by *Vargas* a Spanish Poet at her mariage with king *Phillip* in Winchester gaue him during his life two hundred Crownes pension: nor this reputation was giuen them in auncient times altogether in respect that Poesie was a delicate arte, and the Poets them selues cunning Princepleasers, but for that also they were thought for their vniuersall knowledge to be very sufficient men for the greatest charges in their common

wealthes, were it for counsell or for conduct, whereby no man neede to doubt but that both skilles may very well concurre and be most excellent in one person. For we finde that *Julius Cæsar* the first Emperour and a most noble Captaine, was not onely the most eloquent Orator of his time, but also a very good Poet, though none of his doings therein be now extant. And *Quintus Catulus* a good Poet, and *Cornelius Gallus* treasurer of Egipt, and *Horaz* the most delicate of all the Romain *Lyrickes*, was thought meete and by many letters of great instance prouoked to be Secretarie of estate to *Augustus* th'Emperour, which neuerthelesse he refused for his vnhealthfulnesse sake, and being a quiet mynded man and nothing ambitious of glory: *non voluit accedere ad Rempublicam*, as it is reported. And *Ennius* the Latine Poet was not as some perchaunce thinke, onely fauored by *Scipio* the *Africane* for his good making of verses, but vsed as his familiar and Counsellor in the warres for his great knowledge and amiable conuerstation. And long before that *Antimenides* and other Greeke Poets, as *Aristotle* reportes in his *Politiques*, had charge in the warres. And *Firtæus* the Poet being also a lame man and halting vpon one legge, was chosen by the Oracle of the gods from the *Athenians* to be generall of the *Lacedemonians* armie, not for his Poetrie, but for his wisedome and graue perswasions, and subtile Stratagemes whereby he had the victory ouer his enemies. So as the Poets seemed to haue skill not onely in the subtillties of their arte, but also to be meete for all maner of functiuns ciuill and martiall, euen as they found fauour of the times they liued in, insomuch as their credit and estimation generally was not small. But in these dayes (although some learned Princes may take delight in them) yet vnuerfally it is not so. For as well Poets as Poefie are despised, and the name become, of honorable infamous, subiect to scorne and derision, and rather a reproch than a prayse to any that vteth it: for commonly who so is studious in th'Arte or shewes him selfe excellent

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in it, they call him in disdayne a *phantasticall*: and a light headed or phantastical man (by conuercion) they call a Poet. And this proceedes through the barbarous ignoraunce of the time, and pride of many Gentle-men, and others, whose grosse heads not being brought vp or acquainted with any excellent Arte, nor able to contrive, or in manner conceiue any matter of subtilitie in any businesse or science, they doe deride and scorne it in all others as superfluous knowledges and vayne sciences, and whatsoever deuise be of rare inuention they terme it *phantasticall*, construing it to the worst side: and among men such as be modest and graue, and of little conuersation, nor delighted in the busie life and vayne ridiculous actions of the popular, they call him in scorne a *Philosopher* or *Poet*, as much to say as a phantastical man, very iniuriously (God wot) and to the manifestation of their own ignoraunce, not making difference betwixt termes. For as the euill and vicious disposition of the braine hinders the sounde iudgement and discourse of man with busie and disordered phantasies, for which cause the Greekes call him *φαντάσιος*, so is that part being well affected, not onely nothing disorderly or confuted with any monstruous imaginations or conceits, but very formall, and in his much multiformitie *vniiforme*, that is well proportioned, and so passing cleare, that by it as by a glasse or mirror, are represented vnto the soule all maner of bewtiful visions, whereby the inuentive parte of the mynde is so much holpen, as without it no man could deuise any new or rare thing: and where it is not excellent in his kind, there could be no politique Captaine, nor any witty enginer or cunning artificer, nor yet any law maker or counsellor of deepe discourse, yea the Prince of Philosophers stickes not to say *animam non intelligere absque phantasmate* which text to another purpose *Alexander Aphroditus* well noteth, as learned men know. And this phantasie may be resembled to a glasse as hath bene sayd, whereof there be many tempers and manner of makinges, as the *perspectives* doe

acknowledge, for some be false glasses and shew thinges otherwise than they be in deede, and others right as they be in deede, neither fairer nor fouler, nor greater nor smaller. There be againe of these glasses that shew thinges exceeding faire and comely, others that shew figures very monstrosous and illfauored. Euen so is the phantaſticall part of man (if it be not disordered) a re-prefenter of the best, most comely and bewtifull images or apperances of thinges to the soule and according to their very truth. If otherwife, then doth it breed *Chimeres* and monsters in mans imaginacions, and not onely in his imaginacions, but also in all his ordinarie actions and life which ensues. Wherefore such persons as be illuminated with the brightest irradiations of knowledge and of the veritie and due proportion of things, they are called by the learned men not *phantastici* but *euphantastiole*, and of this sorte of phantasie are all good Poets, notable Captaines stratagematique, all cunning artificers and enginers, all Legislators Polititians and Counsellours of estate, in whose exercises the inuentive part is most employed and is to the sound and true iudgement of man most needful. This diuerſitie in the termes perchance euery man hath not noted, and thus much be said in defence of the Poets honour, to the end no noble and generous minde be discomforſted in the studie thereof, the rather for that worthy and honorable memoriall of that noble woman twife French Queene, Lady *Anne* of Britaine, wife first to king *Charles* the viij. and after to *Lewes* the xij. who passing one day from her lodging toward the kinges ſide, ſaw in a gallerie *Maister Allaine Chartier* the kinges Secretarie, an excellent maker or Poet leaning on a tables end a ſleepe, and ſtooped downe to kiffe him, ſaying thus in all their hearings, we may not of Princely courteſie paſſe by and not honor with our kiffe the mouth from whence ſo many ſweete ditties and golden poems haue iſſued. But me thinks at theſe words I heare ſome ſmilingly ſay, I would be loath to lacke liuing of my own till the Prince gaue me a maner of new

Elme for my riming. And another to say I haue read
that the Lady *Cynthia* came once downe out of her
skye to kisse the faire yong lad *Endimion* as he lay a
sleep: and many noble Queenes that haue bestowed
kisses vpon their Princes paramours, but neuer vpon
any Poets. The third me thinks shruggingly faith, I
kept not to sit sleeping with my Poefie till a Queene
came and kissed me. But what of all this? Princes
may giue a good Poet such conuenient countenaunce
and also benefite as are due to an excellent artificer,
though they neither kisse nor cokes them, and the dis-
cret Poet lookest for no such extraordinarie fauours, and
awell doth he honour by his pen the iust, liberall, or
magnanymous Prince, as the valiaunt, amiable or bew-
tifull though they be every one of them the good giftes
of God. So it seemes not altogether the scorne and
ordinarie disgrace offered vnto Poets at these dayes, is
cause why few Gentlemen do delight in the Art, but
for that liberalitie, is come to fayle in Princes, who for
their largeſſe were wont to be accompted th'onely
patrons of learning, and first founders of all excellent
artificers. Besides it is not perceiued, that Princes
them felues do take any pleafure in this ſcience, by
whose example the ſubiect is commonly led, and allured
to all delights and exerciſes be they good or bad, ac-
cording to the graue ſaying of the historian. *Rex mul-*
titudinem religione impleuit, qua semper regenti similiſ eſt.
And peraduenture in this iron and malitious age of ours,
Princes are leſſe delighted in it, being ouer earneſtly
bent and affected to the affaires of Empire and ambition,
whereby they are as it were inforced to indeuour
them felues to armes and practiſes of hostilitie, or to
entend to the right pollicing of their ſtates, and haue
not one houre to beſtow vpon any other ciuill or de-
lectable Art of naturall or morall doctrine: nor ſcarce
any leiuſe to thincke one good thought in perfect and
godly contemplation, whereby their troubled mindes
might be moderated and brought to tranquillitie. So
as, it is hard to find in theſe dayes of noblemen or

gentlemen any good *Mathematician*, or excellent *Musitian*, or notable *Philosopher*, or els a cunning Poet: because we find few great Princes much delighted in the same studies. Now also of such among the Nobilitie or gentrie as be very well seene in many laudable sciences, and especially in making or Poesie, it is so come to passe that they haue no courage to write and if they haue, yet are they loath to be a knownen of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably and suppressed it agayne, or els suffred it to be publisht without their owne names to it: as if it were a discredit for a Gentleman, to feeme learned, and to shew him selfe amorous of any good Art. In other ages it was not so, for we read that Kinges and Princes haue written great volumes and publisht them vnder their owne regall titles. As to begin with *Salomon* the wisest of Kings, *Julius Cæsar* the greatest of Emperours, *Hermes Trismegistus* the holiest of Priestes and Prophetes, *Euax* king of *Arabia* wrote a booke of precious stones in verse, Prince *Auicenna* of Phisicke and Philosophie, *Alphonfus* king of Spaine his Astronomicall Tables, *Almansor* a king of *Marrocco* diuerse Philosophicall workes, and by their regall example our late soueraigne Lord king *Henry* the eight wrate a booke in defence of his faith, then perswaded that it was the true and Apostolicall doctrine, though it hath appeared otherwise since, yet his honour and learned zeale was nothing lesse to be allowed. Queenes also haue bene knownen studious, and to write large volumes, as Lady *Margaret* of Fraunce Queene of *Nauarre* in our time. But of all others the Emperour *Nero* was so well learned in Musique and Poesie, as when he was taken by order of the Senate and appointed to dye, he offered violence to him selfe and sayd, *O quantus artifex pereo!* as much as to say, as, how is it possible a man of such science and learning as my selfe, should come to this shamefull death? Th'emperour *Octauian* being made executor to *Virgill*, who had left by his last will and testa-

ment, that his booke of the *Aeneidos* should be committed to the fire as things not perfited by him, made his excuse for infringing the deads will, by a nomber of verses most excellently written, whereof these are part.

*Frangatur potius legum veneranda potestas,
Quam tot congesios noctesque dieisque labores*

Hauferit vna dies. And put his name to them.

And before him his vnkle and father adoptiue *Iulius Cæsar*, was not ashamed to publisch vnder his owne name, his Commentaries of the French and Britaine warres. Since therefore so many noble Emperours, Kings and Princes haue bene studious of Poesie and other ciuill arts, and not ashamed to bewray their skils in the same, let none other meaner person despise learning, nor (whether it be in prose or in Poesie, if they them selues be able to write, or haue written any thing well or of rare inuention) be any whit squeimish to let it be publischt vnder their names, for reasoun serues it, and modestie doth not repugne.

CHAP. IX.

*How Poesie should not be employed vpon vayne conceits
or vicious or infamous.*



Herefore the Nobilitie and dignitie of the Art considered aswell by vniuersalitie as antiquitie and the naturall excellence of it selfe, Poesie ought not to be abased and imploied vpon any vnworthy matter and subiect, nor vsed to vaine purpos(es), which neuerthelesse is dayly seene, and that is to vtter conceits infamous and vicious or ridiculous and foolish, or of no good example and doctrine. Albeit in merry matters (not vnhoneſt) being vsed for mans solace and recreation it may be well allowed, for as I said before, Poesie is a pleafant maner of vtteraunce varying from the ordinarie of purpote to refresh the mynde by the eares delight. Poesie also is not only laudable, because I said it was a metricall speach vsed by the firſt men, but

because it is a metricall speach corrected and reformed by discreet judgements, and with no lesse cunning and curiositie then the Greeke and Latine Poesie, and by Art bewtified and adorned, and brought far from the primitiue rudenesse of the first inuentors, otherwise it may be sayd to me that *Athen* and *Eues* apernes were the gayest garmentes, because they were the first, and the shephearde's tente or pauillion, the best housing. Because it was the most auncient and most vniuersall : which I would not haue so taken, for it is not my meaning but that Art and cunning concurring with nature, antiquitie and vniuersalitie, in things indifferent, and not euill, doe make them more laudable. And right so our vulgar riming Poesie, being by good wittes brought to that perfection we see, is worthily to be preferred before any other maner of vtterance in profe, for such vse and to such purpose as it is ordained, and shall hereafter be set downe more particularly.

CHAP. X.

The subiect or matter of Poesie.

Auing sufficiently sayd of the dignitie of Poets and Poesie, now it is tyme to speake of the matter or subiect of Poesie, which to myne intent is, what soeuer wittie and delicate conceit of man meet or worthy to be put in written verse, for any necessary vse of the preuent time, or good instruction of the posterite. But the chief and principall is: the laud honour and glory of the immortall gods (I speake now in phrase of the Gentiles.) Secondly the worthy gests of noble Princes: the memoriall and registry of all great fortunes, the praise of vertue and reproofe of vice, the instruction of morall doctrines, the reuealing of sciences naturall and other profitable Arts, the redresse of boistrous and sturdie courages by perswasion, the confolation and repose of temperate myndes, finally the common solace of mankind in all his trauails and cares of this transitorie life. And in this last sort being vsed

for recreation onely, may allowably bearre matter not alwayes of the graefest, or of any great commoditie or profit, but rather in some fort, vaine, dissolute, or wanton, so it be not very scandalous and of euill example. But as our intent is to make this Art vulgar for all English mens vfe, and therefore are of necessite to set downe the principal rules therein to be obserued: so in mine opinion it is no lesse expedient to touch briefly all the chief points of this auncient Poesie of the Greeks and Latines, so far forth as it conformeth with ours. So as it may be knownen what we hold of them as borrowed, and what as of our owne peculiar. Wherefore now that we haue said, what is the matter of Poesie, we will declare the manner and formes of poemes vied by the auncients.

CHAP. XI.

Of poemes and their fundry formes and how thereby the auncient Poets receaued furnames.



S the matter of Poesie is diuers, so was the forme of their poemes and maner of writing, for all of them wrote not in one fort, euen as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in some one kinde of Poesie, nor vttered with like felicitie. But wherein any one most excelled, thereof he tooke a surname, as to be called a Poet *Heroick*, *Lyrick*, *Elegiack*, *Epigrammatist* or otherwise. Such therefore as gaue themselues to write long histories of the noble gests of kings and great Princes entermedling the dealings of the gods, halfe gods or *Heroes* of the gentiles, and the great and waighty conseqences of peace and warre, they called Poets *Heroick*, whereof *Homer* was chief and most auncient among the Greeks, *Virgill* among the Latines: Others who more delighted to write songs or ballads of pleasure, to be song with the voice, and to the harpe, lute, or citheron and such other musical instruments, they were called melodious Poets [*melici*] or by a more common

name *Lirique* Poets, of which sort was *Pindarus*, *Anacreon* and *Callimachus* with others among the Greeks : *Horace* and *Catullus* among the Latines. There were an other sort, who sought the fauer of faire Ladies, and coueted to bemone their estates at large, and the perplexities of loue in a certain pitious verse called *Elegie*, and thence were called *Eligiack* : such among the Latines were *Ouid*, *Tibullus*, and *Propertius*. There were also Poets that wrote onely for the stage, I meane playes and interludes, to rec[r]eate the people with matters of disperte, and to that intent did set forth in shewes pageants, accompanied with speach the common behauours and maner of life of priuate persons, and such as were the meaner sort of men, and they were called *Comicall* Poets, of whom among the Greekes *Menander* and *Aristophanes* were most excellent, with the Latines *Terence* and *Plautus*. Befides those Poets *Comick* there were other who serued also the stage, but medled not with so base matters : For they set forth the dolefull falles of infortunate and afflicted Princes, and were called Poets *Tragicall*. Such were *Euripides* and *Sophocles* with the Greeks, *Seneca* among the Latines. There were yet others who mounted nothing so high as any of them both, but in base and humble stile by maner of Dialogue, vttered the priuate and familiar talke of the meanest sort of men, as shepheards, heywards and such like, such was among the Greekes *Theocritus* : and *Virgill* among the Latines, their poems were named *Eglogues* or shepheardly talke. There was yet another kind of Poet, who intended to taxe the common abuses and vice of the people in rough and bitter speaches, and their iuectiues were called *Satyres*, and them selues *Satyriques*. Such were *Lucilius*, *Iuuenall* and *Persius* among the Latines, and with vs he that wrote the booke called Piers plowman. Others of a more fine and pleasant head were giuen wholly to taunting and scoffing at vndecent things, and in short poemes vttered pretie merry conceits, and these men were called *Epigram-*

muffles. There were others that for the peoples good instruction, and triall of their owne witts vied in places of great assembly, to say by rote numbers of short and sententious meetres, very pithie and of good edification, and thereupon were called Poets *Mimiles*: as who would say, imitable and meet to be followed for their wife and graue leffsons. There was another kind of poeme, inuented onely to make sport, and to refresh the company with a maner of buffony or counterfaiting of merry speaches, conuerting all that which they had hard spoken before, to a certaine derision by a quite contrary fence, and this was done, when *Comedies* or *Tragedies* were a playing, and that betweene the actes when the players went to make ready for another, there was great silence, and the people waxt weary, then came in these maner of counterfaite vices, they were called *Pantomimi*, and all that had before bene sayd, or great part of it, they gaue a croſſe construction to it very ridiculously. Thus haue you how the names of the Poets were giuen them by the formes of their poemes and maner of writing.

CHAP. XII.

*In what forme of Poetrie the gods of the Gentiles
were prayzed and honored.*



He gods of the Gentiles were honoured by their Poetes in hymnes, which is an extraordinarie and diuine prafe, extolling and magnifying them for their great powers and excellencie of nature in the highest degree of laude, and yet therein their Poets were after a ſort restrained: ſo as they could not with their credit vntruly praise their owne gods, or vie in their lauds any maner of groſſe aduladon or vnueritable report. For in any writer vntruth and flatterie are counted most great reproches. Wherfore to praise the gods of the Gentiles, for that by authoritie of their owne fabulous records, they had fathers and mothers, and kinred

and allies, and wiues and concubines : the Poets first commended them by their genealogies or pedegrees, their mariages and aliances, their notable exploits in the world for the behoofe of mankind, and yet as I sayd before, none otherwise then the truth of their owne memorials might beare, and in such sort as it might be well auouched by their old written reports, though in very deede they were not from the beginning all historically true, and many of them verie fictions, and such of them as were true, were grounded vpon some part of an historie or matter of veritie, the rest altogether figuratiue and mysticall, couerly applied to some morall or natural sence, as *Cicero* setteth it foorth in his booke *de natura deorum*. For to say that *Jupiter* was sonne to *Saturne*, and that he maried his owne sister *Juno*, might be true, for such was the guise of all great Princes in the Orientall part of the world both at those dayes and now is. Againe that he loued *Danae*, *Europa*, *Leda*, *Calisto* and other faire Ladies daughters to kings, besides many meaner women, it is likely enough, because he was reported to be a very incontinent person, and giuen ouer to his lustes, as are for the most part all the greatest Princes, but that he should be the highest god in heauen, or that he should thunder and lighten, and do manie other things very vnnaturally and absurdly : also that *Saturnus* should geld his father *Celius*, to th' intent to make him vnable to get any moe children, and other such matters as are reported by them, it feinieth to be some wittie deuise and fiction made for a purpose, or a very noble and impudent lye, which could not be reasonably suspected by the Poets, who were otherwise discrete and graue men, and teachers of wisedome to others. Therefore either to transgrese the rules of their primitive records, or to seeke to giue their gods honour by belying them (otherwise then in that fence which I haue alledged) had bene a signe not onely of an vnskilfull Poet, but also of a very impudent and leude man. For vntrue praise neuer giueth any true reputation. But with vs Christ-

ians, who be better disciplined, and do acknowledge but one God Almighty, euerlasting, and in euery respect selfe suffizant [*autharac*] reposed in all perfect rest and soueraigne blisse, not needing or exacting any sorreine helpe or good. To him we can not exhibit ouermuch praise, nor belye him any wayes, vnlesse it be in abasing his excellencie by scarsitie of praise, or by misconceauing his diuine nature, weening to praise him, if we impute to him such vaine delights and peevish affectiōns, as commonly the fraileſt men are reprooved for. Namely to make him ambitious of honour, iealous and difficult in his worships, terrible, angrie, vindicatiue, a louer, a hater, a pitier, and indigent of mans worships: finally ſo paſſionate as in effect he ſhould be altogether *Anthropopathis*. To the gods of the Gentiles they might well attribute these infirmities, for they were but the children of men, great Princes and famous in the world, and not for any other respect diuine, then by ſome reſemblance of vertue they had to do good, and to benefite many. So as to the God of the Christians, ſuch diuine praise might be verified: to th'other gods none, but figuratiuely or in miſtcall ſenſe as hath bene ſaid. In which ſort the ancient Poets did in deede giue them great honors and praifes, and made to them ſacrifices, and offred them oblations of fundry ſortes, euen as the people were taught and perfwaded by ſuch placations and worships to receave any helpe, comfort or benefite to them felues, their wiues, children, poſſeſſions or goods. For if that opinion were not, who would acknowledge any God? the verie *Etimologie* of the name with vs of the North partes of the world declaring plainly the nature of the attribute, which is all one as if we ſayd good, [*bonus*] or a giuer of good things. Therfore the Gentiles prayed for peace to the goddeſſe *Pallas*: for warre (ſuch as thriued by it) to the god *Mars*: for honor and emprise to the god *Jupiter*: for riches and wealth to *Pluto*: for eloquence and gayne to *Mercurie*: for ſafe nauigation to *Neptune*: for faire weather and prosperous

windes to *Eolus*: for skill in musick and leechcraft to *Apollo*: for free life and chaslitie to *Diana*: for bewtie and good grace, as also for issue and prosperitie in loue to *Venus*: for plenty of crop and corne to *Ceres*: for seafonable vintage to *Bacchus*: and for other things to others. So many things as they could imagine good and desirable, and to so many gods as they supposed to be authors thereof, in so much as *Fortune* was made a goddesse, and the feuer quartaine had her auarters, such blindnes and ignorance raigned in the harts of men at that time, and whereof it first proceeded and grew, besides th'opinion hath bene giuen, appeareth more at large in our booke of *Ierolekni*, the matter being of another consideration then to be treated of in this worke. And these hymnes to the gods was the first forme of Poesie and the highest and the stateliest, and they were song by the Poets as priests, and by the people or whole congregation as we sing in our Churchs the Psalmes of *Dauid*, but they did it commonly in some shadie groves of tall tymber trees: In which places they reared auarters of green turfe, and bestrewed them all ouer with flowers, and vpon them offred their oblations and made their bloudy sacrifices, (for no kinde of gift can be dearer then life) of such quick cattaille, as every god was in their conceit most delighted in, or in some other respect most fit for the misterie: temples or churches or other chappels then these they had none at those dayes.

CHAP. XIII.

*In what forme of Poesie vice and the common abuses
of mans life was reprehended.*



Some perchance would thinke that next after the praise and honoring of their gods, should commence the worshippings and praise of good men, and specially of great Princes and gouernours of the earth in soueraignety and function next vnto the gods. But it

is not so, for before that came to passe, the Poets or holy Priests, chiefly studied the rebuke of vice, and to carpe at the common abuses, such as were most offensiuе to the publique and priuate, for as yet for lacke of good ciuility and wholesome doctirines, there was greater store of lewde lourdaines then of wise and learned Lords, or of noble and vertuous Princes and gouernours. So as next after the honours exhibited to their gods, the Poets finding in man generally much to reprove and little to praiе, made certaine poems in plaine meetres, more like to sermons or preachings then otherwise, and when the people were assembled togither in those hallowed places dedicate to their gods, because they had yet no large halles or places of conuenticle, nor had any other correction of their faults, but such as rested onely in rebukes of wise and graue men, such as at these dayes make the people ashamed rather then afeared, the said auncient Poets vsed for that purpose, three kinds of poems reprehensiue, to wit, the *Satyre*, the *Comedie*, and the *Tragedie*: and the first and most bitter inuenctiue against vice and vicious men, was the *Satyre*: which to th' intent their bitterness shoulde breed none ill will, either to the Poets, or to the recitours (which could not haue bene chosen if they had bene openly knownen) and besides to make their admonitions and reproofs seeme grauer and of more efficacie, they made wise as if the gods of the woods, whom they called *Satyres* or *Siluanes*, shoulde appeare and recite those verses of rebuke, whereas in deede they were but disguised persons vnder the shape of *Satyres* as who would say, these terrene and base gods being conuerant with mans affaires, and spiers out of all their secret faults: had some great care ouer man, and desired by good admonitions to reforme the euill of their life, and to bring the bad to amendment by those kinde of preachings, whereupon the Poets inuentours of the devise were called *Satyristes*.

CHAP. XIII.

How vice was afterward reproved by two other maner of poems, better reformed then the Satyre, whereof the first was Comedy, the seconde Tragedie.

Bvt when these maner of solitary speaches and recitals of rebuke, vttered by the rurall gods out of bushes and briers, seemed not to the finer heads sufficiently perwasiuue, nor so popular as if it were reduced into action of many persons, or by many voyces liuely represented to the eare and eye, so as a man might thinke it were euuen now a doing. The Poets deuised to haue many parts played at once by two or three or foure persons, that debated the matters of the world, sometimes of their owne priuate affaires, sometimes of their neighbours, but neuer meddling with any Princes matters nor such high personages, but commonly of marchants, souldiers, artificers, good honest houisholders, and also of vnthrifthy youthes, yong damsels, old nurses, bawds, brokers, ruffians and parasites, with such like, in whose behauiors, lyeth in effect the whole course and trade of mans life, and therefore tended altogether to the good amendment of man by discipline and example. It was also much for the solace and recreation of the common people by reason of the pageants and shewes. And this kind of poeme was called *Comedy*, and followed next after the *Satyre*, and by that occasion was somwhat sharpe and bitter after the nature of the *Satyre*, openly and by expresse names taxing men more maliciously and impudently then became, so as they were enforced for feare of quarell and blame to disguise their players with strange apparell, and by colouring their faces and caryng hatts and capps of diuerse fashions to make them selues lesse knownen. But as time and experience do reforme euery thing that is amisse, so this bitter poeme called the old *Comedy*, being disfused and taken away, the new *Comedy* came in place, more ciuill and pleasant a great deale and not touch-

ing any man by name, but in a certaine generalitie glancing at euery abuse, so as from thenceforth bearing none illwill or enmitie at any bodies hands, they left aside their disguisings and played bare face, till one *Rofcius Gallus* the most excellent player among the Romaines brought vp thefe vizards, which we see at this day vsed, partly to supply the want of players, when there were moe parts than there were persons, or that it was not thought meet to trouble and pester princes chambers with too many folkes. Now by the chaunge of a vizard one man might play the king and the carter, the old nurse and the yong damfell, the merchant and the souldier or any other part he listed very conueniently. There be that say *Rofcius* did it for another purpose, for being him selfe the best *Histrien* or buffon that was in his dayes to be found, insomuch as *Cicero* said *Rofcius* contended with him by varietie of liuely gestures, to surmount the copy of his speach, yet because he was squint eyed and had a very vnpleasant countenance, and lookes which made him ridiculous or rather odious to the presence, he deuised thefe vizards to hide his owne ilfaured face. And thus much touching the *Comedy*.

CHAP. XV.

In what forme of Poefie the euill and outragious behauaviours of Princes vvere reprehended.



Vt because in those dayes when the Poets first taxed by *Satyre* and *Comedy*, there was no great store of Kings or Emperors or such high estats (al men being yet for the most part rude, and in a maner popularly egall) they could not fay of them or of their behauaviours any thing to the purpose, which cases of Princes are sithens taken for the highest and greatest matters of all. But after that some men among the moe became mighty and famous in the world, soueraignetie and dominion hauing learned them all maner of lusts and licentiousnes of life, by which occasions also their high estates and felicities fell many times into

most lowe and lamentable fortunes : whereas before in their great prosperities they were both feared and reuerenced in the highest degree, after their deatnes when the posterite stood no more in dread of them, their infamous life and tyrannies were layd open to all the world, their wickednes reproched, their follies and extreme insolencies derided, and their miserable ends painted out in playes and pageants, to shew the mutabilitie of fortune, and the iust punishment of God in reuenge of a vicious and euill life. These matters were also handled by the Poets, and represented by action as that of the *Comedies*: but because the matter was higher then that of the *Comedies* the Poets stile was also higher and more loftie, the prouision greater, the place more magnificent: for which purpose also the players garments were made more rich and costly and soleinne, and euery other thing apperteining, according to that rate: So as where the *Satyre* was pronounced by rusti-call and naked *Syluanes* speaking out of a bush, and the common players of interludes called *Plampedes*, played barefoote vpon the floore: the later *Comedies* vpon scaffolds, and by men well and cleanly hosed and shod. These matters of great Princes were played vpon lofty stages, and the actors thereof ware vpon their legges buskins of leather called *Cothurni*, and other soleinne habits, and for a speciali preheminence did walke vpon those high corked shoes or pantofles, which now they call in Spaine and Italy *Shoppini*. And because those buskins and high shooes were commonly made of goats skinnes very finely tanned, and dyed into colours: or for that as some say the best players reward, was a goate to be giuen him, or for that as other thinke, a goate was the peculiar sacrifice of the god *Pan*, king of all the gods of the woodes: forasmuch as a goate in Greeke is called *Iragos*, therfore these stately playes were called *Tragedies*. And thus haue ye foure fundry formes of Poesie *Drammatick* reprehensiue, and put in execution by the seate and dexteritie of mans body, to wit, the *Satyre*, old *Comedie*, new *Comedie*, and *Tragedie*,

whereas all other kinde of poems except *Eglogue* whereof shalbe entreated hereafter, were onely recited by mouth or song with the voyce to some melodious instrument.

C.HAP. XVI.

In what forme of Poete the great Princes and dominators of the world were honored.



Vt as the bad and illawdable parts of all estates and degrees were taxed by the Poets in one sort or an other, and those of great Princes by Tragedie in especial, (and not till after their deaths) as hath bene before remembred, to th'intent that such exemplifying (as it were) of their blames and aduersities, being now dead, might worke for a secret reprehension to others that were aliuine, liuing in the same or like abuses. So was it great reason that all good and vertuous perfons should for their well doings be rewarded with commendation, and the great Princes aboue all others with honors and praises, being for many respects of greater moment, to haue them good and virtuous then any inferior sort of men. Wherfore the Poets being in deede the trumpetters of all prafe and also of flaunder (not flaunder, but well deserued reproch) were in conscience and credit bound next after the diuine praises of the immortall gods, to yeeld a like ratable honour to all such amongst men, as most resembled the gods by excellencie of function, and had a certaine affinitie with them, by more then humane and ordinarie vertues shewed in their actions here vpon earth. They were therfore praised by a second degree of laude: shewing their high estates, their Princely genealogies and pedegrees, mariages, aliiances, and such noble exploites, as they had done in th'affaires of peace and of warre to the benefit of their people and countries, by inuention of any noble sciente, or profitable Art, or by making wholsome lawes or enlarging of their dominions by honorable and iust conquests, and many other wayes. Such personages among the Gentiles were *Bacchus*,

Ceres, Perseus, Hercules, Theseus and many other, who thereby came to be accompted gods and halfe gods or goddeses [*Heroes*] and had their commendations giuen by Hymne accordingly or by such other poems as their memorie was therby made famous to the posteritie for euer after, as shal be more at large sayd in place conuenient. But first we will speake somewhat of the playing places, and prouisions which were made for their pageants and pomps representatiue before remembred.

CHAP. XVII.

Of the places where their enterludes or poemes dramma-ticke were represented to the people.



¶ it hath bene declared, the *Satyres* were first vttered in their hallowed places within the woods where they honoured their gods vnder the open heauen, because they had no other housing fit for great assemblies. The old comedies were plaid in the broad streets vpon wagons or carts vncouered, which carts were floored with bords and made for remouable stages to passe from one streeete of their townes to another, where all the people might stand at their ease to gaze vpon the fightes. Their new comedies or ciuill enterludes were played in open pauilions or tents of linnen cloth or lether, halfe displayed that the people might see. Afterward when Tragidies came vp they deuised to present them upon scaffoldes or stages of timber, shadowed with linen or lether as the other, and these stages were made in the forme of a *Semicircle*, wherof the bow serued for the beholders to sit in, and the string or forepart was appointed for the floore or place where the players vttered, and had in it sundrie little diuisions by curteins as trauerses to serue for feueral roomes where they might repaire vnto and change their garments and come in againe, as their speaches and parts were to be renewed. Also there was place appointed for musiciens to sing or to play vpon their instrumentes at the end of euery scene, to the intent

the people might be refreshed, and kept occupied. This maner of stage in halfe circle, the Greekes called *theatrum*, as much to say as a beholding place, which was also in such sort contriued by benches and greces to stand or sit vpon, as no man should impeach anothers sight. But as ciuitie and withall wealth encreased, so did the minde of man growe dayly more haultie and superfluous in all his deuises, so as for their *theaters* in halfe circle, they came to be by the great magnificence of the Romain princes and people somptuously built with marble and square stone in forme all round, and were called *Amphitheaters*, whereof as yet appears one among the ancient ruines of Rome, built by *Pompeius Magnus*, for capacitie able to receiue at eafe fourscore thousand perfons as it is left written, and so curiously contriued as euery man might depart at his pleasure, without any annoyance to other. It is also to be knowne that in those great *Amphitheaters*, were exhibited all manner of other shewes and disports for the people, as their fence playes, or digladiations of naked men, their wrastlings, runnings, leapings and other practises of actiuicie and strength, also their baitings of wild beasts, as Elephants, Rhinoceros[es], Tigers, Leopards and others, which fights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.

Of the Shepheards or pastorall Poesie called Eglogue, and to what purpose it was first inuented and vsed.



Some be of opinion, and the chiefe of those who haue written in this Art among the Latines, that the pastorall Poesie which we commonly call by the name of *Eglogue* and *Bucolick*, a tearme brought in by the Sicilian Poets, should be the first of any other, and before the *Satyre* comedie or tragedie, becaufe, say they, the shepheards and haywards asssemblies and meetings when they kept their cattell and heards in the common fields and forests, was the first familiar cor-

uersation, and their babble and talk vnder bushes and shadie trees, the first disputation and contentious reasoning, and their fleshly heates growing of ease, the first idle wooings, and their songs made to their mates or paramours either vpon sorrow or iolity of courage, the first amorous musicks, soinetime alio they sang and played on their pipes for wagers, striuing who shoud get the best game, and be counted cunningest. All this I do agree vnto, for no doubt the shepheards life was the first example of honest fellowship, their trade the first art of lawfull acquisition or purchase, for at thcsc daies robbery was a manner of purchase. So saith *Aristotle* in his booke of the Politiques, and that pauturage was before tillage, or fishing or fowling, or any other predatory art or cheuisance. And all this may be true, for before there was a shepheard keeper of his owne, or of some other bodies flocke, there was none owner in the world, quick cattel being the first property of any forreine possession. I say forreine, because alway men claimed property in their apparell and armour, and other like things made by their owne trauel and industry, nor thereby was there yet any good towne or city or Kings palace, where pageants and pompes might be shewed by Comedies or Tragedies. But for all this, I do deny that the *Eglogue* should be the first and most auncient forme of artificiall Poesie, being perswaded that the Poet devised the *Eglogue* long after the other *drammatick* poems, not of purpose to counterfeit or represent the rusticall manner of loues and communication: but vnder the vaile of homely persons, and in rude speeches to insinuate and glaunce at greater matters, and such as perchance had not bene safe to haue beene disclofed in any other sort, which may be perceiued by the Eglogues of *Virgill*, in which are treated by figure matters of greater importance then the loues of *Titirus* and *Corydon*. These Elogues came after to containe and enforme morall discipline, for the amendment of mans behauour, as be those of *Mantuan* and other moderne Poets.

CHAP. XIX.

*Of historcall Poesie, by which the famous acts of Princes
and the vertuous and worthy liues of our fore-
fathers were reported.*



Here is nothing in man of all the potential parts of his mind (reafon and will except) more noble or more necessary to the active life then memory: because it maketh most to a sound iudgement and perfect worldly wisedome, examining and comparing the times past with the present, and by them both considering the time to come, concludeth with a stedfast resolution, what is the best course to be taken in all his actions and aduices in this world: it came vpon this reafon, experience to be so highly commended in all consultacions of importance, and preferred before any learning or science, and yet experience is no more than a masse of memories assembled, that is, such trials as man hath made in time before. Right so no kinde of argument in all the Oratorie craft, doth better perswade and more vniuersally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poesie historcall is of all other next the diuine most honorable and worthy, as well for the common benefit as for the speciaill comfort euery man receiueth by it. No one thing in the world with more delectation reuiuing our spirits then to behold as it were in a glasse the liuely image of our deare forefathers, their noble and vertuous maner of life, with other things autentike, which because we are not able otherwise to attaine to the knowledge of, by any of our fences, we apprehend them by memory, whereas the present time and things so swiftly pasle away, as they give vs no leafure almost to looke into them, and much leſſe to know and consider of them throughly. The things future, being also euent very vncertaine, and such as can not possibly be knowne because they be not yet, can not be vſed for example

nor for delight otherwise then by hope. Though many promise the contrary, by vaine and deceitfull arts taking vpon them to reueale the truth of accidents to come, which if it were so as they furnise, are yet but sciences merely coniecturall, and not of any benefit to man or to the common wealth, where they be vsed or professed. Therefore the good and exemplarie things and actions of the former ages, were refered only to the historicall reportes of wise and graue men: those of the prefent time left to the fruition and judgement of our fences: the future as hazards and incertaine euentes vtterly neglected and layd aside for Magicians and mockers to get their liuings by: such manner of men as by negligence of Magistrates and remisses of lawes every countrie breedeth great store of. These historical men neuerthelesse vsed not the matter so precisely to wish that al they wrote should be accounted true, for that was not needfull nor expedient to the purpose, namely to be vsed either for example or for pleasure: considering that many times it is seene a fained matter or altogether fabulous, besides that it maketh more mirth than any other, works no leſſe good conclusions for example then the most true and veritable: but often times more, because the Poet hath the handling of them to fashion at his pleasure, but not so of th' other which must go according to their veritie and none otherwise without the writers great blame. Againe as ye know mo and more excellent examples may be fained in one day by a good wit, then many ages through mans frailtie are able to put in vre, which made the learned and wittie men of those times to deuise many historicall matters of no veritie at all, but with purpose to do good and no hurt, as vsing them for a maner of discipline and presidenc of commendable life. Such was the common wealth of *Plato*, and Sir Thomas Moores *Utopia*, resting all in deuise, but neuer put in execution, and easier to be wished then to be performed. And you shall perceiue that histories were of three sortes, wholly true and wholly false, and a

third holding part of either, but for honest recreation, and good example they were all of them. And this may be apparant to vs not onely by the Poetical histories, but also by those that be written in prose: for as *Homer* wrate a fabulous or mixt report of the siege of Troy, and another of *Ulysses* errors or wandrings, so did *Museus* compile a true treatise of the life and loues of *Leander* and *Hero*, both of them *Heroick*, and to none ill edification. Also as *Theucydides* wrate a worthy and veritable historie, of the warres betwixt the *Athenians* and the *Peloponeses*: so did *Zenophon*, a most graue Philosopher, and well trained courtier and counselfour make another (but sained and vntre) of the childhood of *Cyrus* king of *Persia*, neuertheles both to one effect, that is for example and good information of the posteritie. Now because the actions of meane and base personages, tend in very few cases to any great good example: for who passeth to follow the steps, and maner of life of a craftes man, shepheard or failer, though he were his father or dearest frend? yea how almost is it possible that such maner of men should be of any vertue other then their profession requireth? Therefore was nothing committed to historie, but matters of great and excellent persons and things that the same by irritation of good courages (such as emulation causeth) might worke more effectually, which occasioned the story writer to chuse an higher stile fit for his subject, the Prosaicke in prose, the Poet in meetre, and the Poets was by verse exameter for his grauitie and statelinesse most allowable: neither would they intermingle him with any other shorter measure, vnlesse it were in matters of such qualitie, as became best to be song with the voyce, and to some musicall instrument, as were with the Greeks, all your Hymnes and *Encomia* of *Pindarus* and *Callimachus*, not very histories but a maner of historicall reportes in which cases they made those poemes in variable measures, and coupled a short verse with a long to serue that purpose the better, and we our selues who compiled this treatise

haue written for pleasure a litle brief *Romance* or historiall ditty in the English tong of the Isle of great *Britaine* in short and long meetres, and by breaches or diuisions to be more commodiously song to the harpe in places of assembly, where the company shalbe desirous to heare of old aduentures and valiaunces of noble knights in times past, as are those of king *Arthur* and his knights o' the round table, Sir *Beuys* of *Southampton*, *Guy of Warwicke* and others like. Such as haue not premonition hereof, and consideration of the causes alledged, would peraduenture reproue and disgrace euery *Romance*, or short historicall ditty for that they be not written in long meeters or verfes *Alexandrins*, according to the nature and stile of large histories, wherin they should do wrong for they be sundry formes of poems and not all one.

CHAP. XX.

In what forme of Poesie vertue in the inferiour sort was commended.



IN euerie degree and sort of men vertue is commendable, but not egally: not onely becaufe mens estates are vnegall, but for that also vertue it selfe is not in euerie respect of egall value and estimation. For continence in a king is of greater merit, then in a carter, th'one hauing all opportunities to allure him to lusts, and abilitie to serue his appetites, th'other partly, for the basenesse of his estate wanting such meanes and occasions, partly by dread of lawes more inhibited, and not so vehemently caried away with vnbridled affections, and therfore deserue not in th'one and th'other like praise nor equall reward, by the very ordinarie course of distributiuе iustice. Euen so parsimonie and illiberallitie are greater vices in a Prince then in a priuate perfon, and pusillanimitie and iniustice likewise: for to th'one, fortune hath supplied inough to main-taine them in the contrarie vertues, I meane, fortitude, iustice, liberalitie, and magnanimitie: the Prince hauing

all plentie to vse largefesse by, and no want or neede to drieue him to do wrong. Also all the aides that may be to lift vp his courage, and to make him stout and fearelesse (*augent animos fortuna*) saith the *Mimist*, and very truly, for nothing pulleth downe a mans heart so much as aduersitie and lacke. Againe in a meane man prodigalitie and pride are faultes more reprehensible then in Princes, whose high estates do require in their countenance, speech and expence, a certaine extraordinary, and their functions enforce them sometyme to exceede the limites of mediocritie not excusable in a priuat person, whose manner of life and calling hath no fuch exigence. Besides the good and bad of Princes is more exemplarie, and thereby of greater moment then the priuate perfons. Therfore it is that the inferiour perfons, with their inferiour vertues haue a certayne inferiour praise, to guerdon their good with, and to comfort them to continue a laudable course in the modest and honest life and behauour. But this lyeth not in written laudes so much as ordinary reward and commendation to be giuen them by the mouth of the superiour magistrate. For histories were not intended to so generall and base a purpose, albeit many a meane souldier and other obscure persons were spoken of and made famous in stories, as we finde of *Irus* the begger, and *Thersites* the glorious noddie, whom *Homer* maketh mention of. But that happened (and so did many like memories of meane men) by reason of some greater personage or matter that it was long of, which therefore could not be an vniuersall case nor chaunce to euery other good and virtuous person of the meaner sort. Wherefore the Poet in praising the maner of life or death of anie meane perfon, did it by some little dittie or Epigram or Epitaph in fewe verses and meane stile conformable to his subiect. So haue you how the immortall gods were praised by hymnes, the great Princes and heroicke perfonages by ballades of prale called *Encomia*, both of them by historicall reports of great grauitie and maiestie, the inferiour perfons by other slight poems.

CHAP. XXI.

*The forme wherein honest and profitable Artes
and sciences were treated.*

 He profitable sciences were no lesse meete to be imported to the greater number of ciuill men for instruction of the people and increase of knowledge, then to be reserued and kept for clerkes and great men only. So as next vnto the things historicall such doctirines and arts as the common wealth fared the better by, were esteemeed and allowed. And the same were treated by Poets in verfe *Exameter* fauouring the *Heroicall*, and for the grauitie and comelinesse of the mettre most vsed with the Greekes and Latines to sad purposes. Such were the Philosophicall works of *Lucretius Carus* among the Romaines, the Astronomicall of *Aratus* and *Manilius*, one Greeke th'other Latine, the Medicinall of *Nicander*, and that of *Oprianus* of hunting and fishes, and many moe that were too long to recite in this place.

CHAP. XXII.

*In what forme of Poefie the amorous affections and
alturementts were vttered.*

 He first founder of all good affections is honest loue, as the mother of all the vicious is hatred. It was not therefore without reason that so commendable, yea honourable a thing as loue well meant, were it in Princely estate or priuate, might in all ciuil common wealths be vttered in good forme and order as other laudable things are. And because loue is of all other humane affections the most puissant and passionate, and most generall to all sortes and ages of men and women, so as whether it be of the yong or old or wise or holy, or high estate or low, none euer could truly bragge of any exemption in that case: it requireth a forme of Poefie variable, inconstant, affected, curi-

ous and most witty of any others, whereof the ioyes were to be vittered in one sorte, the forrowes in an other, and by the many formes of Poesie, the many moodes and pangs of louers, throughly to be discouered : the poore soules sometimes praying, beseeching, sometime honouring, auancing, praising : an other while railing, reuiling, and cursing : then forrowing, weeping, lamenting : in the ende laughing, reioyfing and solacing the beloued againe, with a thousand delicate deuises, odes, songs, elegies, ballads, sonets and other ditties, moouing one way and another to great compassion.

CHAP. XXIII.

The forme of Poeticall reioysings.

PLeasure is the chiefe parte of mans felicity in this world, and also (as our Theologians say) in the world to come. Therefore while we may (yea alwaies if it coulde be) to reioyce and take our pleasures in vertuous and honest sort, it is not only allowable, but also necessary and very naturall to man. And many be the ioyes and consolations of the hart: but none greater, than such as he may viter and discouer by some convenient meanes: euen as to supprese and hide a mans mirth, and not to haue therein a partaker, or at least wise a witnes, is no little grieve and infelicitie. Therfore nature and ciuility haue ordained (besides the priuate solaces) publike reioysings for the comfort and recreation of many. And they be of diuerse sorts and vpon diuerse occasions growne: one and the chiefe was for the publike peace of a countrie the greatest of any other ciuill good. And wherein your Maiestie (my most gracious Soueraigne) haue shewed your selfe to all the world for this one and thirty yeares space of your glorious raigne, aboue all other Princes of Christendome, not onely fortunate, but also most sufficient vertuous and worthy of Empire. An other is for iust and honourable victory atchieued against the sorraine enemy. A third at solemne feasts and pompes of coronations

and enstallments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for priuate entertainements in Court, or other secret disports in chamber, and such solitary places. And as these reioysings tend to diuers effects, so do they also carry diuerse formes and nominations: for those of victorie and peace are called *Triumphall*, whereof we our selues haue heretofore giuen some example by our *Triumphals* written in honour of her Maiesties long peace. And they were vsed by the auncients in like manner, as we do our generall processions or Letanies with bankets aad bonefires and all manner of ioyes. Those that were to honour the persons of great Princes or to solemnife the pomps of any installment were called *Encomia*, we may call them carols of honour. Those to celebrate marriages were called songs nuptiall or *Epithalamies*, but in a certaine mysticall sense as shall be said hereafter. Others for magnificence at the natiuities of Princes children, or by custome vsed yearly vpon the same dayes, are called songs natall or *Genethliaca*. Others for secret recreation and pastime in chambers with company or alone were the ordinary Musickes amorous, such as might be song with voice or to the Lute, Citheron or Harpe, or daunced by measures as the Italian Pauan and galliard are at these daies in Princes Courts and other places of honourable or ciuill assembly, and of all these we will speake in order and very briefly.

CHAP. XXIIII.
The forme of Poeticall lamentations.



Amenting is altogether contrary to reioising, euery man saith so, and yet is it a peece of ioy to be able to lament with ease, and freely to poure forth a mans inward sorowes and the greefs wherewith his minde is surcharged. This was a very necessary devise of the Poet and a fine, besides his poetricie to play also

the Phisitian, and not onely by applying a medicine to the ordinary sicknes of mankind, but by making the very greef it selfe (in part) cure of the disease. Nowe are the causes of mans sorrowes many : the death of his parents, frends, allies, and children : (though many of the barbarous nations do reioyce at their burials and sorrow at their birthes) the ouerthrows and discomforts in battell, the subuersions of townes and cities, the desolations of countreis, the losse of goods and worldly promotions, honour and good renoune : finally the trauails and torments of loue forlorne or ill bestowed, either by disgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite. Such of these greefs as might be refrained or holpen by wisedome, and the parties owne good endeouour, the Poet gaue none order to sorrow them : for first as to the good renoune it is lost, for the more part by some default of the owner, and may be by his well doings recovered againe. And if it be vniustly taken away, as by vntrue and famous libels, the offenders recantation may suffise for his amends : so did the Poet *Stesichorus*, as it is written of him in his *Pallinodie* vpon the dispraye of *Helena*, and recovered his eye sight. Also for worldly goods they come and go, as things not long proprietary to any body, and are not yet subiect vnto fortunes dominion so, but that we our selues are in great part accessarie to our own losses and hinderaunces, by ouersight and misguiding of our selues and our things, therefore why should we bewaile our such voluntary detriment ? But death the irrecoverable losse, death the dolefull departure of frendes, that can neuer be recontinued by any other meeting or new acquaintance. Besides our vncertaintie and suspition of their estates and welfare in the places of their new abode, seemeth to carry a reasonable pretext of iust sorrow. Likewise the great ouerthrows in battell and desolations of countreys by warres, awell for the losse of many liues and much libertie as for that it toucheth the whole state, and euery priuate

man hath his portion in the damage: Finally for loue, there is no frailtie in flesh and blood so excusable as it, no comfort or discomfort greater then the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inuegle his judgement. Therefore of death and burials, of th'aduersities by warres, and of true loue lost or ill bestowed, are th'onely sorrowes that the noble Poets sought by their arte to remoue or appease, not with any medicament of a contrary temper, as the *Galenistes* vse to cure [*contraria contrarijs*] but as the *Paracelsians*, who cure [*similia similibus*] making one dolour to expell another, and in this case, one short sorrowing the remedie of a long and grieuous sorrow. And the lamenting of deathes was chiefly at the very burialls of the dead, also at monethes mindes and longer times, by custome continued yearlye, when as they vsed many offices of seruice and loue towardes the dead, and thereupon are called *Obsequies* in our vulgare, which was done not onely by cladding the mourners their friendes and seruauntes in blacke vestures, of shape dolefull and fad, but also by wofull countenances and voyces, and besides by Poeticall mournings in verse. Such funerall songs were called *Epicedia* if they were song by many, and *Monodia* if they were vttered by one alone, and this was vsed at the enterment of Princes and others of great accompt, and it was reckoned a great ciuitie to vse such ceremonies, as at this day is also in some countrey vsed. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called *Procobris*: and our *Theologians*, in stead thereof vse to make sermons, both teaching the people some good learning, and also saying well of the departed. Thoſe songs of the dolorous discomfits in battaile, and other defolations in warre, or of townes faggaged and subuerted, were song by the remnant of the army ouerthrown, with great ſkrikings and outcries, holding the wrong end of their weapon vpwards in ſigne of forrow

and dispaire. The cities also made generall mournings and offred sacrifices with Poeticall songs to appeale the wrath of the martiall gods and goddeses. The third forrowing was of loues, by long lamentation in *Elegie*: so was their song called, and it was in a pitious maner of meetre, placing a limping *Pentameter*, after a lusty *Exameter*, which made it go dolourously more then any other meeter.

CHAP. XXV.

*Of the solemne reioysings at the nativitie of
Princes children.*



O retурне from forrow to reioysing it is a very good hap and no vnwise part for him that can do it, I say therefore, that the comfort of issue and procreation of children is so naturall and so great, not onely to all men but specially to Princes, as duetie and ciuitie haue made it a common custome to reioyse at the birth of their noble children, and to keepe thofe dayes hallowed and festiuall for euer once in the yeare, during the parentes or childrens liues: and that by publique order and consent. Of which reioysings and mirthes the Poet ministred the first occasion honorable, by prefenting of ioyfull songs and ballades, praysing the parentes by prove, the child by hope, the whole kinred by report, and the day it selfe with wifhes of all good fucceſſe, long life, health and profperite for euer to the new borne. These poemes were called in Greeke *Genetliaca*, with vs they may be called natall or birth songes.

CHAP. XXVI.

The maner of reioysings at mariages and vweddings.



S the consolation of children well begotten is great, no leſſe but rather greater ought to be that which is occasion of children, that is honorable matrimonie, a loue by al lawes allowed, not mutable nor encomb-

red with such vaine cares and passions, as that other loue, whereof there is no assurance, but loose and fickle affection occasioned for the most part by sodaine sights and acquaintance of no long triall or experience, nor vpon any other good ground wherein any suretie may be conceiued : wherefore the Ciuell Poet could do no lesse in conscience and credit, then as he had before done to the ballade of birth : now with much better deuotion to celebrate by his poeme the chearefull day of mariages awell Princely as others, for that hath alwayes bene accompted with every countrey and nation of neuer so barbarous people, the highest and holiest, of any ceremonie apperteining to man : a match forsooth made for euer and not for a day, a solace prouided for youth, a comfort for age, a knot of alliance and amitie indissoluble : great reioysing was therefore due to such a matter and to so gladsome a time. This was done in ballade wise as the natall song, and was song very sweetely by Musitiens at the chamber dore of the Bridegroome and Bride at such times as shalbe hereafter declared and they were called *Epithalamies* as much to say as ballades at the bedding of the bride : for such as were song at the borde at dinner or supper were other Musickes and not properly *Epithalamies*. Here, if I shall say that which apperteineth to th'arte, and disclose the misterie of the whole matter, I must and doe with all humble reuerence befpeake pardon of the chaste and honorable eares, least I should either offend them with licentious speach, or leave them ignorant of the ancient guise in old times vsed at weddings (in my simple opinion) nothing reproveable. This *Epithalamie* was deuided by breaches into three partes to serue for three feuerall fits or times to be song. The first breach was song at the first parte of the night when the spoufe and her husband were brought to their bed and at the very chamber dore, where in a large vtter roome vsed to be (besides the musitiens) good store of ladies or gentlewomen of their kinsefolkes, and others who came to honor the mariage, and the tunes

of the songs were very loude and shrill, to the intent there might no noise be hard out of the bed chamber by the skreeking and outcry of the young damosell feeling the firs forces of her stiffe and rigorous young man, she being as all virgins tender and weake, and vnexpert in thole maner of affaires. For which purpofe also they vfed by old nurses (appointed to that seruice) to suppreſſe the noise by casting of pottes full of nuttes round about the chamber vpon the hard floore or pauement, for they vfed no mattes nor rushes as we doe now. So as the Ladies and gentlewomen ſhould haue their eares ſo occupied what with Musick, and what with their handes wantonly ſcambling and catching after the nuttes, that they could not intend to harken after any other thing. This was as I ſaid to diuine the noise of the laughing lamenting ſpouse. The tenour of that part of the ſong was to congratulaue the firſt acquaintance and meeting of the young couple, allowing of their parents good diſcretions in making the match, then afterward to ſound cherfullly to the onſet and firſt encounters of that amorous battaille, to declare the comfort of children, and encrease of loue by that meane cheifly cauſed: the bride ſhewing her ſelf every waies well diſpoſed and ſtill ſupplying occasions of new luſtes and loue to her husband, by her obedience and amorous embracings and all other allurementes. About midnight or one of the cloſe, the Musicians came again to the chamber dore (all the Ladies and other women as they were of degree, hauiing taken their leauue, and being gone to their reſt.) This part of the ballade was to refresh the faint and wearied bodies and ſpirits, and to animate new appetites with cherefull wordes, encouraging them to the recontinuance of the fame entertainments, praifing and commanding (by ſupposfall) the good conformitieſ of them both, and their deſire one to vanquifh the other by ſuch frenely conſtitutes: alledging that the firſt embracementes neuer bred barnes, by reaſon of their ouermuch affection and heate, but onely made paſſage for children and en-

forced greater liking to the late made match. That the seconde assaultes, were lesie rigorous, but more vigorous and apt to auance the purpose of procreation, that therefore they shoulde persist in all good appetite with an invincible courage to the end. This was the second part of the *Epithalamie*. In the morning when it was faire broad day, and that by liklyhood all tournes were sufficienly serued, the last actes of the enterlude being ended, and that the bride must within few hours arise and apparrell her selfe, no more as a virgine, but as a wife, and about dinner tyme must by order come forth *Sicut sponsa de thalamo*, very demurely and stately to be sene and acknowledged of her parents and kinsfolkes whether she were the same woman or a changeling, or dead or alive, or maimed by any accident nocturnall. The same Musicians came againe with this last part, and greeted them both with a Psalme of new applausions, for that they had either of them so well behaued them selues that night, the husband to rob his spouse of her maidenhead and saue her life, the bride so lustely to satisfie her husbandes loue and scape with so litle daunger of her person, for which good chaunce that they shoulde make a louely truce and abstinence of that warre till next night sealing the placard of that louely league, with twentie maner of sweet kisses, then by good admonitions enformed them to the frugall and thrifte life all the rest of their dayes. The good man getting and bringing home, the wife sauing that which her husband shoulde get, therewith to be the better able to keepe good hospitalitie, according to their estates, and to bring vp their children, (if God sent any) vertuously, and the better by their owne good example. Finally to perfeuer all the rest of their life in true and inuiolable wedlocke. This ceremony was omitted when men maried widowes or such as had tasted the frutes of loue before, (we call them weil experienced young women) in whom there was no feare of daunger to their persons, or of any outcry at all, at the time of those terrible approches. Thus much touching the

vfage of *Epithalamie* or bedding ballad of the ancient times, in which if there were any wanton or lasciuious matter more then ordinarie which they called *Ficenina licentia* it was borne withal for that time because of the matter no lesse requiring. *Catullus* hath made of them one or two very artificiall and ciuil : but none more excellent then of late yeares a young noble man of Germanie as I take it *Iohannes secundus* who in that and in his poeme *De basis*, passeth any of the auncient or moderne Poetes in my iudgment.

CHAP. XXVII.

The manner of Poesie by which they vttered their bitter taunts, and priuy nips, or wittie scoffes and other merry conceits.



Vt all the world could not keepe, nor any ciuill ordinance to the contrary so preuaile, but that men would and must needs vtter their splenes in all ordinarie matters also: or else it seemed their bowels would burst, therefore the poet deuised a pretie fashioned poeme short and sweete (as we are wont to say) and called it *Epigramma* in which euery mery conceited man might without any long studie or tedious ambage, make his frend sport, and anger his foe, and giue a prettie nip, or shew a sharpe conceit in few veres: for this *Epigramme* is but an inscription or wrting made as it were vpon a table, or in a windowe, or vpon the wall or mantell of a chimney in some place of common resort, where it was allowed euery man might come, or be fitting to chat and prate, as now in our tauernes and common tabling houses, where many merry headees meeete, and scrible with ynke, with chalke, or with a cole such matters as they would euery man should know, and defacant vpon. Afterward the same came to be put in paper and in bookes, and vsed as ordinarie missiues, some of frendship, some of defiaunce, or as other messages of mirth: *Martiall* was the cheife of this skil among the Latines, and at these days the best Epigrammes we

finde, and of the sharpest conceit are those that haue bene gathered among the reliques of the two muet *Satyres* in Rome, *Pasquill* and *Marphorir*, which in time of *Sede vacante*, when merry conceited men listed to gibe and iest at the dead Pope, or any of his Cardinales, they fastened them vpon those Images which now lie in the open streets, and were tollerated, but after that terme expired they were inhibited againe. These inscriptions or Epigrammes at their begining had no certaine author that would auouch them, some for feare of blame, if they were ouer fauoy or sharpe, others for modestie of the writer as was that *dislike* of *Virgil* which he set vpon the pallace gate of the emperor *Auguftus*, which I will recite for the breifnes and quickenes of it, and also for another euente that fell out vpon the mater worthy to be remembred. These were the verses.

*Nocte pluit tota, redeunt spectacula mane
Divisum imperium cum Ioue Cæsar habet.*

Which I haue thus Englished,

*It raines all night, early the shewes returne
God and Cæsar, do raigne and rule by turne.*

As much to say, God sheweth his power by the night raines. Cæsar his magnificence by the pompes of the day.

These two verses were very well liked, and brought to th'Emperours Maiestie, who tooke great pleasure in them, and willed the author should be knownen. A fauifie courtier profered him selfe to be the man, and had a good reward giuen him: for the Emperour him self was not only learned, but of much munificence toward all learned men: whereupon *Virgill* seing him self by his ouermuch modestie defrauded of the reward, that an impudent had gotten by abuse of his merit, came the next night, and fastened vpon the same place this halfe metre, soure times iterated. Thus.

Sic vos non vobis

Sic vos non vobis

Sic vos non vobis

Sic vos non vobis

And there it remained a great while because no man wist what it meant, till *Virgill* opened the whole fraude by this deuise. He wrote aboue the same halfe metres this whole verse *Exameter*.

Hos ego versiculos feci tulit alter honores.

And then finished the foure half metres, thus.

<i>Sic vos non vobis</i>	<i>Fertis aratra boues</i>
<i>Sic vos non vobis</i>	<i>Vellera fertis oves</i>
<i>Sic vos non vobis</i>	<i>Mellificatis apes</i>
<i>Sic vos non vobis</i>	<i>Indificatis aues.</i>

And put to his name *Publius Virgilius Maro*. This matter came by and by to Th'empemours eare, who taking great pleasure in the deuise called for *Virgill*, and gaue him not onely a present reward, with a good allowance of dyet a bonche in court as we vse to call it: but also held him for euer after vpon larger triall he had made of his learning and vertue in so great reputation, as he vouchsafed to giue him the name of a frend (*amicus*) which among the Romanes was so great an honour and speciaill fauour, as all such persons were allowed to the Emperours table, or to the Senatours who had receiued them (as frendes) and they were the only men that came ordinarily to their boords, and solaced with them in their chambers, and gardins when none other could be admitted.

CHAP. XXVIII.

Of the poeme called Epitaph vised for memoriall of the dead.



N Epitaph is but a kind of Epigram only applied to the report of the dead persons estate and degree, or of his other good or bad partes, to his commendation or reproch: and is an inscription such as a man may commodiouly write or engrauie vpon a tombe in few verses, pithie, quicke and sententious for the passer by to peruse, and iudge vpon without any long tariaunce: So as if it exceede the measure of an Epigram, it is then (if the verse be correspondent) rather an Elegie

then an Epitaph which errour many of these bastard rimeres commit, because they be not learned, nor (as we are wont to say) catfes [craftes?] masters, for they make long and tedious discourses, and write them in large tables to be hanged vp in Churches and chauncells ouer the tombes of great men and others, which be so exceeding long as one must haue halfe a dayes leasure to reade one of them, and must be called away before he come halfe to the end, or else be locked into the Church by the Sexten as I my selfe was once serued reading an Epitaph in a certain cathedrall Church of England. They be ignorant of poesie that call such long tales by the name of Epitaphes, they might better call them Elegies, as I said before, and then ought neither to be engrauen nor hanged vp in tables. I haue seene them neuertheles vpon many honorable tombes of these late times erected, which doe rather disgrace then honour either the matter or maker.

CHAP. XXIX.

A certaine auncient forme of poesie by which men did use to reproch their enemies.



S frendes be a rich and ioyfull possession, so be foes a continuall torment and canker to the minde of man, and yet there is no possible meane to auoide this inconuenience, for the best of vs all, and he that thinketh he liues most blameleffe, liues not without enemies, that enuy him for his good parts, or hate him for his euill. There be wife men, and of them the great learned man *Plutarch* tooke vpon them to perfwade the benefite that men receiue by their enemies, which though it may be true in manner of *Paradoxe*, yet I finde mans frailtie to be naturally such, and alwayes hath beene, that he cannot conceiue it in his owne case, nor shew that patience and moderation in such greifs, as becommeth the man perfite and accomplishist in all vertue: but either in deede or by word, he will seeke reuenge against them that malice him, or practise his harmes,

specially such foes as oppose themselues to a mans loues. This made the auncient Poetes to inuent a meane to rid the gall of all such Vindicatiue men: so as they might be a wrecked of their wrong, and neuer bely their enemie with flaunderous vnruthes. And this was done by a maner of imprecation, or as we call it by cursing and banning of the parties, and wishing all euill to a light vpon them, and though it neuer the sooner happened, yet was it great easiment to the boiling flomacke: They were called *Diræ*, such as *Virgill* made ag[ainst] *Battarus*, and *Ovide* against *Ibis*: we Christians are for bidden to vse such vncharitable fashions, and willed to referre all our reuenges to God alone.

CHAP. XXX.
Of short Epigrams called Posies.



Here be also other like Epigrammes that were sent vsually for new yeares giftes or to be Printed or put vpon their bancketting dishes of fuger plate, or of march paines, and such other dainty meates as by the curtesie and custome euerie gest might carry from a common feast home with him to his owne house, and were made for the nonce, they were called *Nenia* or *apophoreta*, and neuer contained aboue one verfe, or two at the most, but the shorter the better, we call them Posies, and do paint them now a dayes vpon the backe sides of our fruite trenchers of wood, or vse them as deuises in rings and armes and about such courtly purposes. So haue we remembred and set forth to your Maiestie very briefly, all the commended fourmes of the auncient Poesie, which we in our vulgare makings do imitate and vse vnder these common names: enterlude, song, ballade, carroll and ditty: borrowing them also from the French al sauing this word (song) which is our naturall Saxon English word. The rest, such as time and vsurpation by custome haue allowed vs out of the primitiue Greeke and Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe.

And we haue purposely omitted all nice or scholaſtically curiosities not meete for your Maiesties contemplation in this our vulgare arte, and what we haue written of the auncient formes of Poemes, we haue taken from the best clerks writing in the ſame arte. The part that next followeth to wit of proportion, because the Greeks nor Latines neuer had it in vſe nor made any obſeruation, no more then we doe of their feete, we may truly affirme, to haue bene the firſt deuifers thereof our ſelues, as *ἀντοδιδαχτοι*, and not to haue borrowed it of any other by learning or imitation, and thereby truſting to be holden the more excusable if any thing in this our labours happen either to miſlike, or to come ſhort of th'authors purpoſe, because commonly the firſt attempt in any arte or engine artificiall is amendable, and in time by often experiences reformed. And ſo no doubt may this deuife of ours be, by others that ſhall take the penne in hand after vs.

CHAP. XXXI.

*Who in any age haue bene the moſt commended writers
in our English Poesie, and the Authors
cenſure giuen upon them.*



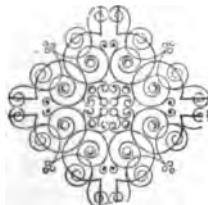
T appeareth by ſundry records of bookes both printed and written, that many of our countreymen haue painfully trauelled in this part: of whose works ſome appearre to be but bare tranſlations, other ſome matters of their owne inuention and very commendable, whereof ſome recitall ſhall be made in this place, to th'intent chiefly that their names ſhould not be defrauded of ſuch honour as ſeemeth due to them for hauing by their thankefull ſtudies ſo much beautified our English tong, as at this day it will be found our nation is in nothing inferiour to the French or Italian for copie of language, ſubtiltie of deuice, good method and proportion in any forme of pocme, but that they may compare with the moſt, and perchance paſſe a great many of them. And I will not reach aboue the

time of king *Edward* the third, and *Richard* the second for any that wrote in English meeter: because before their times by reason of the late Normane conquest, which had brought into this Realme much alteration both of our langage and lawes, and there withall a certain martiall barbarousnes, whereby the study of all good learning was so much decayd, as long time after no man or very few entended to write in any laudable science: so as beyond that time there is litle or nothing worth commendation to be founde written in this arte. And those of the firs age were *Chaucer* and *Gower* both of them as I suppose Knights. After whom followed *John Lydgate* the monke of Bury, and that nameles, who wrote the *Satyre* called *Piers Plowman*, next him followed *Harding* the Chronicler, then in king *Henry* th' eight times *Skelton*, (I wot not for what great worthines) surnamed the Poet *Laureat*. In the latter end of the same kings raigne sprong vp a new company of courtly makers, of whom Sir *Thomas Wyat* th'elder and *Henry Earle* of Surrey were the two chieftaines, who hauing trauailed into Italie, and there tasted the sweete and stately measures and stile of the Italian Poeſie as nouices newly crept out of the schooles of *Dante Arioste* and *Petrarch*, they greatly pollifid our rude and homely maner of vulgar Poeſie, from that it had bene before, and for that caufe may iustly be sayd the firs reformers of our English meetre and stile. In the same time or not long after was the Lord *Nicholas Vaux*, a man of much facilitie in vulgar makings. Afterward in king *Edward* the sixths time came to be in reputation for the same facultie *Thomas Sternehold*, who first translated into English certayne Psalmes of Dauid, and *John Hoywood* the Epigrammatist who for the myth and quickenesse of his conceits more then for any good learning was in him came to be well benefited by the king. But the principall man in this profession at the same time was Maister *Edward Ferrys* a man of no leſe mirth and felicitie that way, but of much more skil, and magnificencie in his meeter, and therefore wrate

for the most part to the stage, in Tragedie and sometimes in Comedie or Enterlude, wherein he gaue the king so much good recreation, as he had thereby many good rewardes. In Queenes *Maries* time florished aboue any other Doctour *Phaer* one that was well learned and excellently well translated into English verfe Heroicall certaine bookees of *Virgilis Aeneidos*. Since him followed Maister *Arthure Golding*, who with no leffe commendation turned into English meetre the Metamorphosis of *Ovide*, and that other Doctour, who made the supplement to thofe bookees of *Virgilis Aeneidos*, which Maister *Phaer* left vndone. And in her Maiesties time that now is are spong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruauntes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman *Edward Earle of Oxford*. *Thomas Lord of Bukhurst*, when he was young, *Henry Lord Paget*, Sir *Philip Sydney*, Sir *Walter Rawleigh*, Master *Edward Dyar*, Maister *Fulke Greuell*, *Gascon*, *Britton*, *Turberuille* and a great many other learned Gentlemen, whose names I do not omit for enuie, but to auoyde tedioufnesse, and who haue deserued no little commendation. But of them all particularly this is myne opinion, that *Chaucer*, with *Gower*, *Lidgat* and *Harding* for their antiquitie ought to haue the first place, and *Chaucer* as the most renowmed of them all, for the much learning appeareth to be in him aboue any of the rest. And though many of his bookees be but bare translations out of the Latin and French, yet are they wel handled, as his bookees of *Troilus* and *Crefcid*, and the Romant of the Rose, whereof he translated but one halfe, the deuice was *John de Mehunes* a French Poet, the Canterbury tales were *Chaucers* owne inuention as I suppose, and where he sheweth more the naturall of his pleasant wit, then in any other of his workes, his similitudes comparissons and all other descriptions are such as can not be amended. His

meetre Heroicall of *Troilus* and *Cresseid* is very graue and stately, keeping the stasse of feuen, and the verse of ten, his other verses of the Canterbury tales be but riding ryme, neuerthelesse very well becomming the matter of that plefaunt pilgrimage in which euery mans part is playd with much decency. *Gower* fauiling for his good and graue moralities, had nothing in him highly to be commended, for his verse was homely and without good measure, his wordes strained much deale out of the French writers, his ryme wrested, and in his inuentions small subtiltie : the applications of his moralities are the best in him, and yet those many times very grossly beslowed, neither doth the substance of his workes sufficiently aunswere the subtiltie of his titles. *Lydgat* a translatour onely and no deuiser of that which he wrate, but one that wrate in good verfe. *Harding* a Poet Epick or Historicall, handled himselfe well according to the time and maner of his subiect. He that wrote the Satyr of Piers Ploughman, seemed to haue bene a malcontent of that time, and therefore bent himselfe wholy to taxe the disorders of that age, and specially the pride of the Romane Clergy, of whose fall he seemeth to be a very true Prophet, his verfe is but loose meetre, and his termes hard and obscure, so as in them is litle pleasure to be taken. *Skelton* a sharpe Satirist, but with more rayling and scoffery then became a Poet Lawreat, such among the Greekes were called *Pantomimi*, with vs Buffons, altogether applying their wits to Scurrillties and other ridiculous matters. *Henry Earle* of Surrey and Sir *Thomas Wyat*, betweene whom I finde very litle difference, I repute them (as before) for the two chief lanternes of light to all others that haue since employed their pennes vpon English Poesie, their conceits were loftie, their stiles stately, their conveyance cleanly, their termes proper, their meetre sweete and well proportioned, in all imitating very naturally and studiously their Maister *Francis Petrarcha*. The *J^rrd Vaux* his commendation lyeth chiefly in the f^l illtie of his meetre, and the aptnesse

of his descriptions such as he taketh vpon him to make, namely in fundry of his Songs, wherein he sheweth the counterfeit action very liuely and pleasantly. Of the later sort I thinke thus. That for Tragedie, the Lord of Buckhurst, and Maister *Edward Ferrys* for such doings as I haue sene of theirs do deserue the hyest price: Th'Earle of Oxford and Maister *Edwardes* of her Maiesties Chappell for Comedy and Enterlude. For Eglogue and pastorall Poesie, Sir *Philip Sydney* and Maister *Challenner*, and that other Gentleman who wrate the late shepheardes Callender. For dittie and amourous *Ode* I finde Sir *Walter Rawleyghs* vayne most loftie, insolent, and passionate. Maister *Edward Dyer*, for Elegie most sweete, solempne and of high conceit. *Gafon* for a good meeter and for a plentifull vayne. *Phaer* and *Golding* for a learned and well corrected verfe, specially in translation cleare and very faithfully answering their authours intent. Others haue also written with much facilitie, but more commendably perchance if they had not written so much nor so popularly. But last in recitall and first in degree is the Queene our soueraigne Lady, whose learned, delicate, noble Mufe, easily surmounteth all the rest that haue written before her time or since, for fence, sweetnesse and subtiltie, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroick or Lyricke, wherein it shall please her Maiestie to employ her penne, euen by as much oddes as her owne excellent estate and degree exceedeth all the rest of her most humble vassalls.





THE SECOND BOOKE, OF PROPORTION POETICAL.

CHAP. I. *Of Proportion Poeticall.*



T is said by such as profess the Mathematicall sciences, that all things stand by proportion, and that without it nothing could stand to be good or beautiful. The Doctors of our Theologie to the same effect, but in other termes, say: that God made the world by number, measure and weight: some for weight say tune, and peraduenture better. For weight is a kind of measure or of much conueniencie with it: and therefore in their descriptions be alwayes coupled together (*statica & metrica*) weight and measures. Hereupon it seemeth the Philosopher gathers a triple proportion, to wit, the Arithmeticall, the Geometricall, and the Musicall. And by one of these three is every other proportion guided of the things that haue conueniencie by relation, as the visible by light colour and shadow: the audible by stirres, times and accents: the odorabile by smelles of fundry temperaments: the tastible by fauours to the rate: the tangible by his obiectes in this

or that regard. Of all which we leue to speake, returning to our poetical proportion, which holdeth of the Musical, because as we sayd before Poefie is a skill to speake and write harmonically: and verses or rime be a kind of Muscall vterance, by reason of a certaine congruitie in sounds pleasing the eare, though not perchance so exquisitely as the harmonicall concents of the artificial Musicke, consisting in strained tunes, as is the vocall Musike, or that of melodious instruments, as Lutes, Harpes, Regals, Records and such like. And this our proportion Poeticall resteth in fve points: Staffe, Measure, Concord, Scituacion and figure all which shall be spoken of in their places.

*CHAP. II.
Of proportion in Staffe.*



Taffe in our vulgare Poesie I know not why it should be so called, vnlesse it be for that we vnderstand it for a bearer or supporter of a song or ballad, not vnlike the old weake bodie, that is stayed vp by his staffe, and were not otherwise able to walke or to stand vp-right. The Italian called it *Stanza*, as if we should say a resting place: and if we consider well the forme of this Poeticall staffe, we shall finde it to be a certaine number of verses allowed to go altogether and ioyne without any intermission, and doe or should finish vp all the sentences of the same with a full period, vnlesse it be in som special cases, and there to stay till another staffe follow of like sort: and the shortest staffe conteineth not vnder fourre verses, nor the longest aboue ten, if it passe that number it is rather a whole ditty then properly a staffe. Also for the more part the staues stand rather vpon the euen number of verses then the odde, though there be of both sorts. The first proportion then of a staffe is by *quadrien* or fourre verses. The second of five verses, and is seldome vsed. The third by *sizene* or sixe verses, and is not only most vsual, but also very pleafant to th'eare.

The fourth is in seuen verses, and is the chiefe of our ancient proportions vsed by any rimer writing any thing of historical or graue poeme, as ye may see in *Chaucer* and *Lidgate* th'one writing the loues of *Troylus* and *Cresseida*, th'other of the fall of Princes: both by them translated not deuided. The first [fifth?] proportion is of eight verlies very stately and *Heriocke*, and which I like better then that of seuen, because it receaueth better band. The sixt is of nine verses, rare but very graue. The seuenth proportion is of tenne verses, very stately, but in many mens opinion too long: neuerthelesse of very good grace and much grauitie. Of eleuen and twelue I find none ordinary staues vsed in any vulgar language, neither doth it serue well to continue any historicall report and ballade, or other song: but is a dittie of it self, and no staffe, yet some moderne writers haue vsed it but very seldome. Then last of all haue ye a proportion to be vsed in the number of your staues, as to a caroll and a ballade, to a song, and a round, or virelay. For to an historicall poeme no certain number is limited, but as the matter fals out: also a *disick* or couple of verses is not to be accompted a staffe, but serues for a continuance as we see in Elegie, Epitaph, Epigramme or such mcetres, of plaine concord not harmonically entertangled, as some other songs of more delicate musick be.

A staffe of foure verses containeth in it selfe matter sufficient to make a full periode or complement of ience, though it doe not alwayeso, and therefore may go by diuisions.

A staffe of fife verses, is not much vsed because he that can not comprehend his periode in foure verlies, will rather drieue it into six then leaue it in fife, for that the euen number is more agreeable to the eare then the odde is.

A staffe of sixe verses, is very pleasant to the eare, and also serueth for a greater complement then the inferiour staues, which maketh him more commonly to be vsed.

A staffe of seuen verses, most vsuall with our auncient makers, also the staffe of eight, nine and ten of larger complement then the rest, are onely vsed by the later makers, and vnlesse they go with very good bande, do not so well as the inferiour staves. Therefore if ye make your staffe of eight, by two fowers not entangled, it is not a huitaine or a staffe of eight, but two quadreins, so is it in ten verses, not being entangled they be but two staves of fife.

*CHAP. III.
Of proportion in measure.*

Meeter and measure is all one, for what the Greekes called *μέτρον*, the Latines call *Mensura*, and is but the quantitie of a verfe, either long or short. This quantitie with them consisteth in the number of their feete: and with vs in the number of fillables, which are comprehended in euery verfe, not regarding his feete, otherwise then that we allow in scanning our verfe, two fillables to make one short portion (suppose it a foote) in euery verfe. And after that fort ye may say, we haue feete in our vulgare rymes, but that is improperly: for a foote by his fence naturall is a member of office and function, and serueth to three purposes, that is to say, to go, to runne, and to stand still: so as he must be sometimes swift, sometimes slow, sometime vnegally marching or peraduenture steddy. And if our feete Poeticall want these qualities it can not be sayd a foote in fence translatiue as here. And this commeth to passe, by reason of the euident motion and stirre, which is perceiued in the sounding of our wordes not alwayes egall: for some aske longer, some shorter time to be vttered in, and so by the Philosophers definition, stirre is the true measure of time. The Greekes and Latines because their wordes hapned to be of many fillables, and very few of one fillable, it fell out right with them to conceiue and also to perceiue, a notable diuersitie of motion and times in the pronuntiation of their wordes,

and therefore to euery *bisyllable* they allowed two times, and to a *trisyllable* three times, and to euery *polysyllable* more, according to his quantitie, and their times were some long, some short according as their motions were slow or swift. For the sound of some syllable stayd the eare a great while, and others slid away so quickly, as if they had not bene pronounced, then euery syllable being allowed one time, either short or long, it fell out that euery *tetrasyllable* had foure times, euery *trisyllable* three, and the *bisyllable* two, by which obseruation euery word, not vnder that sife, as he ranne or stood in a verse, was called by them a foote of such and so many times, namely the *bisyllable* was either of two long times as the *spondeus*, or two short, as the *pirchius*, or of a long and a short as the *trocheus*, or of a short and a long as the *iambus*: the like rule did they let vpon the word *trisyllable*, calling him a foote of three times: as the *dactylus* of a long and two short: the *molloffus* of three long, the *tribrachus* of three short, the *amphibrachus* of two long and a short, the *amphimacer* of two short and a long. The word of foure syllables they called a foote of foure times, some or all of them, either long or short: and yet not so content they mounted higher, and because their wordes serued well thereto, they made feete of sixe times: but this proceeded more of curiositie, then otherwise: for whatsoeuer foote passe the *trisyllable* is compounded of his inferiour as euery number Arithmeticall aboue three, is compounded of the inferiour number as twise two make foure, but the three is made of one number, videl. of two and an vnitie. Now because our naturall and primitiue language of the *Saxon English*, beares not any wordes (at least very few) of moe fillables then one (for whatsoeuer we see exceede, commeth to vs by the alterations of our language growen vpon many conquestes and otherwise) there could be no such obseruation of times in the sound of our wordes, and for that cause we could not haue the feete which the Greeks and Latines haue in their meetres: but of this stirre and motion of their deuided

feete, nothing can better shew the qualitie then these runners at common games, who setting forth from the first goale, one giueth the start speedely and perhaps before he come half way to th'other goale, decayeth his pace, as a man weary and fainting : another is slow at the start, but by amending his pace keepes even with his fellow or perchance gets before him : another one while gets ground, another while loseth it again, either in the beginning, or middle of his race, and so proceedes vnegally sometimes swift somtimes slow as his breath or forces serue him : another sort there be that plod on, and will neuer change their pace, whether they win or lose the game : in this maner doth the Greeke *dactylus* begin slowly and keepe on swifter till th'end, for his race being deuided into three parts, he spends one, and that is the first slowly, the other twaine swiftly : the *anapestus* his two first parts swiftly, his last slowly : the *Molossus* spends all three parts of his race slowly and egally. *Bacchius* his first part swiftly, and two last parts slowly. The *tribrachus* all his three parts swiftly : the *antibacchius* his two first partes slowly, his last and third swiftly : the *amphimacer*, his first and last part slowly and his middle part swiftly : the *amphibracus* his first and last parts swiftly but his midle part slowly, and so of others by like proportion. This was a pretie phantasticall obseruation of them, and yet brought their meetres to haue a maruelous good grace, which was in Greeke called *γυθιός*: whence we haue deriuied this word ryme, but improperly and not wel because we haue no such feete or times or stirres in our meeters, by whose *sympathie*, or pleasant conueniencie with th'ear, we could take any delight : this *rithmus* of theirs, is not therfore our rime, but a certaine musicall numerositie in vtterance, and not a bare number as that of the Arithmeticall computation is, which therfore is not called *rithmus* but *arithmus*. Take this away from them, I meane the running of their feete, there is nothing of curiositie among them more then with vs nor yet so much.

CHAP. III. [IV.]

How many sorts of measures we use in our vulgar.



O returne from rime to our measure againe, it hath bene fayd that according to the number of the fillables contained in euyer verse, the same is fayd a long or short meeter, and his shortest proportion is of foure fillables, and his longest of twelue, they that vse it aboue, passe the bounds of good proportion. And euyer meeter may be awfel in the odde as in the euen fillable, but better in the euen, and one verse may begin in the euen, and another follow in the odde, and so keepe a commendable proportion. The verse that containeth but two fillables, which may be in one word, is not vsuall: therefore many do deny him to be a verse, saying that it is but a foot, and that a meeter can haue no lesse then two feete at the least, but I find it otherwise awfull among the best Italian Poets, as also with our vulgar makers, and that two fillables serue wel for a short measure in the first place, and midle, and end of a stasse: and also in diuerse scituations and by fundry distancies, and is very passionat and of good grace, as shalbe declared more at large in the Chapter of proportion by scituacion.

The next measure is of two feete or of foure fillables, and then one word *tetrasillable* diuided in the middest makes vp the whole meeter, as thus

Rēuē rēntie

Or a trifillable and one monosillable thus. *Souveraine God*, or two bissillables and that is plesant thus, *Restore againe*, or with foure monosillables, and that is best of all thus, *When I doe thinke*, I finde no sauour in a meetre of three fillables nor in effect in any odde, but they may be vfed for varietie sake, and specially being enterlaced with others the meetre of six fillables is very sweete and delicate as thus.

*O God vven I behold
This bright heauen so hye*

*By thine ovne hands of old
Contriud so cunningly.*

The meter of seuen fillables is not vfaul, no more is that of nine and eleuen, yet if they be well composed, that is, their *Cesure* well appointed, and their last accent which makes the concord, they are commendable inough, as in this ditty where one verfe is of eight an other is of seuen, and in the one the accent vpon the last, in the other vpon the last faue on[e].

*The smoakie fighes, the bitter teares
That I in vaine haue waſted
The broken sleepes, the woe and feares
That long in me haue laſted
Will be my death, all by thy guilt
And not by my deferring
Since ſo inconfiably thou wilt
Not loue but ſtill be fwering.*

And all the reason why these meeters in all fillable are allowale is, for that the sharpe accent falles vpon the *penultima* or last faue one fillable of the verfe, which doth ſo drowne the laſt, as he ſeemeth to paſſe away in maner vnpronounced, and ſo make the verfe ſeeme euen: but if the accent fall vpon the laſt and leauē two flat to finish the verfe, it will not ſeeme ſo: for the odnes will more notoriouslŷ appeare, as for example in the laſt verfe before recited *Not loue but ſtill be fwering*, ſay thus *Loue it is a maruelous thing*. Both verfes be of egall quantitie, vidz. feauen fillables a peece, and yet the firſt ſeemes shorter then the later, who ſhewes a more odneſſe then the former by reaſon of his sharpe accent which is vpon the laſt fillable, and makes him more audibile then if he had ſlid away with a flat accent, as the word *fwering*.

Your ordinarie rimers vfe very much their measures in the odde as nine and eleuen, and the sharpe accent vpon the laſt fillable, which therefore makes him go ill fauouredly and like a minſtreſs muſicke. Thus ſayd one in a meeter of eleuen very harshly in mine care, whether it be for lacke of good rime or of good reaſon, or of both I wot not.

*Now fuke childe and sleepe childe, thy mothers owne ioy
 Her only sweete comfort, to drowne all annoy
 For beauty surpassing the azured skie
 I loue thee my darling, as ball of mine eye.*

This sort of composition in the odde I like not, vnlesse it be holpen by the *Cefure* or by the accent as I sayd before.

The meeter of eight is no lesse pleasant then that of sixe, and the *Cefure* falle iust in the middle, as this of the Earle of Surreyes.

When raging loue, with extreme payne.

The meeter of ten fillables is very stately and Heroicall, and must haue his *Cefure* fall vpon the fourth fillable, and leauie sixe behinde him thus.

I serue at ease, and gourne all with woe.

This meeter of twelue fillables the French man calleth a verse *Alexandrine*, and is with our moderne rimers most vsuall: with the auncient makers it was not so. For before Sir *Thomas Wiats* time they were not vsed in our vulgar, they be for graue and stately matters fitter than for any other ditty of pleasure. Some makers write in verses of foureteene fillables, giuing the *Cefure* at the first eight, which proportion is tedious, for the length of the verse kepereth the eare too long from his delight, which is to heare the cadence or the tuneable accent in the ende of the verse. Neuerthelesse that of twelue if his *Cefure* be iust in the middle, and that ye suffer him to runne at full length, and do not as the common rimers do, or their Printer for sparing of paper, cut them of in the middest, wherin they make in two verses but halfe rime. They do very wel as wrote the Earle of Surrey translating the booke of the preacher.

Salomon Davids sonne, king of Ierusalem.

This verse is very good *Alexandrine*, but perchaunce wolde haue founded more musically, if the first word had bene a diffillable, or two monosfillables and not a trissillable: hauing this sharpe accent vpon the *Antepenultima* as it hath, by which occasion it runnes like a

Daſſill, and carries the two later fillables away so speedily as it seemes but one foote in our vulgar measure, and by that meanes makes the verse seeme but of eleuen fillables, which odnesse is nothing pleasant to the eare. Judge some body whether it would haue done better (if it might) haue bene sayd thus,

Robbham Dauids ſonne king of Ierufalem.

Letting the sharpe accent fall vpon *bo*, or thus

Reſtore king Dauids ſonne vnto Ieruſalem

For now the sharpe accent falles vpon *bo*, and so doth it vpon the last in *reſtore*, which was not in th'other verſe. But because we haue seemed to make mention of *Cefure*, and to appoint his place in euery measure, it ſhall not be amifle to ſay ſomewhat more of it, and also of ſuch paues as are vfed in vtterance, and what commoditie or deleſtation they bring either to the speakers or to the hearers.

CHAP. IIII. [V.]

Of Cefure.



Here is no greater difference betwixt a ciuill and brutiſh vtterauice then cleare diſtinction of voices: and the moſt laudable lan- guages are alwaies moſt plaine and diſtinct, and the barbarous moſt confuſe and indiſtinct: it is therefore requiſit that leafure be taken in pronuntiation, ſuch as may make our wordes plaine and moſt audibile and agreeable to the eare: alſo the breath asketh to be now and then releeued with ſome paufe or ſtay more or leſſe: beſides that the very naſure of ſpeak (because it goeth by claſhes of ſeuerall conſtruction and ſenſe) requireth ſome ſpace betwixt them with intermiſſion of ſound, to th'end they may not huddle one vpon another ſo rudly and ſo fast that th' eare may not perceiue their diſference. For theſe reſpeſtes the auncient reformers of language, inuented, three maner of paues, one of leſſe leafure then another, and ſuch ſeuerall intermiſſions of ſound to ſerue (beſides

easement to the breath) for a treble distinction of sentences or parts of speach, as they happened to be more or lesse perfect in fence. The shortest pause or intermission they called *comma* as who would say a peece of a speach cut of. The seconde they called *colon*, not a peece but as it were a member for his larger length, because it occupied twise as much time as the *comma*. The third they called *periodus*, for a complement or full pause, and as a resting place and perfection of so much former speach as had bene vttered, and from whence they needed not to passe any further vnles it were to renew more matter to enlarge the tale. This cannot be better represented then by example of these common trauailers by the hie ways, where they seeme to allow themselfes three maner of staines or easements: one a horsebacke calling perchaunce for a cup of beere or wine, and hauing dronken it vp rides away and neuer lights: about noone he commeth to his Inne, and there baites him selfe and his horse an houre or more: at night when he can conueniently traualle no further, he taketh vp his lodging, and rests him selfe till the morrow: from whence he followeth the course of a further voyage, if his busynesse be such. Euen so our Poet when he hath made one verse, hath as it were finished one dayes iourney, and the while easeth him selfe with one baite at the least, which is a *Comma* or *Cefure* in the mid way, if the verse be euen and not odde, otherwise in some other place, and not iust in the middle. If there be no *Cefure* at all, and the verse long, the lesse is the makers skill and hearers delight. Therefore in a verse of twelve fillables the *Cefure* ought to fall right vpon the sixt fillable: in a verse of eleuen vpon the sixt also leauing fife to follow. In a verse of ten vpon the fourth, leauing sixe to follow. In a verse of nine vpon the fourth, leauing fife to follow. In a verse of eight iust in the middest, that is, vpon the fourth. In a verse of seauen, either vpon the fourth or none at all, the meeter very ill brooking any pause. In a verse of sixe fillables and vnder is needfull no *Cefure*

at all, because the breath asketh no relieve: yet if ye
giue any *Comma*, it is to make distinction of sense more
then for any thing else: and such *Cesure* must neuer be
made in the middest of any word, if it be well appointed.
So may you see that the vse of these pawses or distinc-
tions is not generally with the vulgar Poet as it is with
the Prose writer because the Poetes cheife Musicke
lying in his rime or concorde to heare the Simphonie,
he maketh all the hast he can to be at an end of his
verse, and delights not in many flayes by the way, and
therefore giueth but one *Cesure* to any verfe: and thus
much for the sounding of a meetre. Neuerthelesse he
may vse in any verfe both his *comma*, *colon*, and *inter-
rogative* point, as well as in prose. But our auncient
rymers, as *Chaucer*, *Lydgate* and others, vsed these
Cesures either very seldome, or not at all, or else very
licentiously, and many times made their meetres (they
called them riding ryme) of such vnshapely wordes as
would allow no conuenient *Cesure*, and therefore did
let their rymes runne out at length, and neuer stayd
till they came to the end: which maner though it were
not to be misliked in some sort of meetre, yet in every
long verfe the *Cesure* ought to be kept precisely, if it
were but to serue as a law to correct the licentious-
nesse of rymers, besides that it pleafeth the eare better,
and sheweth more cunning in the maker by following
the rule of his restraint. For a rymer that will be tyed
to no rules at all, but range as he list, may easilly vtter
what he will: but such maner of Poesie is called in our
vulgar, ryme dogrell, with which rebuke we will in no
case our maker should be touched. Therfore before
all other things let his ryme and concordes be true,
cleare and audible with no lesse delight, then almost
the strayed note of a Musicians mouth, and not darke
or wrenched by wrong writing as many doe to patch
vp their meetres, and so follow in their arte neither
rule, reason nor ryme. Much more might be sayd for
the vse of your three pauses, *comma*, *colon*, and *periode*,
for perchance it be not all a matter to vse many *com-*

mas, and few, nor *colons* likewise, or long or short *periodes*, for it is diuerfly vsed, by diuers good writers. But because it apperteineth more to the oratour or writer in prose then in verse, I will say no more in it, then thus, that they be vsed for a commodious and sensible distinction of clauses in prose, since every verfe is as it were a clause of it selfe, and limited with a *Cefure* howsoeuer the fence beare, perfect or imperfect, which difference is obseruable betwixt the prose and the meeter.

CHAP. V. [VI.]

Of Proportion in Concord, called Symphonie or rime.



Ecause we vse the word *rime* (though by maner of abusion) yet to helpe that fault againe we apply it in our vulgar Poesie another way very commendably and curiously. For wanting the currantnesse of the Greeke and Latine feete, in stead thereof we make in th' ends of our verfes a certaine tunable found: which anon after with another verfe reasonably distant we accord together in the last fall or cadence: the eare taking pleasure to heare the like tune reported, and to feele his returne. And for this purpose serue the *monofillables* of our English Saxons excellently well, becaufe they do naturally and indifferently receiue any accent, and in them if they finish the verfe, resteth the shrill accent of necessitie, and so doth it not in the last of every *bifillable*, nor of every *polifillable* word: but to the purpose, *ryme* is a borrowed word from the Greeks by the Latines and French, from them by vs Saxon angles, and by abusion as hath bene sayd, and therefore it shall not do amisse to tell what this *rithmos* was with the Greeks, for what is it with vs hath bene already sayd. There is an accomptable number which we call *arithmeticall* (*arithmos*) as one, two, three. There is also a musicall or audible number, fashioned by stirring of tunes and their sundry times in the vtterance of our wordes, as when the voice goeth high or low, or sharpe or

flat, or swift or slow: and this is called *rithmos* or numerositie, that is to say, a certaine flowing vtterauce by slipper words and fillables, such as the young easilly vters, and the eare with pleasure receiueth, and which flowing of wordes with much volubilitie smoothly proceeding from the mouth is in some sort *harmonicall* and breedeth to th'ear a great compassion. This point grew by the smooth and delicate running of their feete, which we haue not in our vulgare, though we vfe as much as may be the most flowing words and slippery fillables, that we can picke out: yet do not we call that by the name of ryme, as the Greekes did: but do giue the name of ryme onely to our concordes, or tunable consentes in the latter end of our verses, and which concordes the Greekes nor Latines neuer vsed in their Poefie till by the barbarous souldiers out of the campe, it was brought into the Court and thence to the schoole, as hath bene before remembred: and yet the Greekes and Latines both vfed a maner of speach, by clauses of like termination, which they called *ιμονοελευτον*, and was the nearest that they approched to our ryme: but is not our right concord: so as we in abusing this terme (*ryme*) be neuertheleſſe excusable applying it to another point in Poefie no leſſe curious then their *rithme* or numerositie which in deede passed the whole verse throughout, whereas our concordes keepe but the latter end of euery verfe, or perchaunce the middle and the end in meetres that be long.

CHAP. VI. [VII.]

Of accent, time and stirr perceived evidently in the distinction of mans voice, and which makes the flowing of a meeter.



Owe becaufe we haue spoken of accent, time and stirre or motion in wordes, we will set you downe more at large what they be. The auncient Greekes and Latines by reaſon their ſpeech fell out originally to be foʃioned with words of many fillables for the

most part, it was of necessity that they could not vtter euery fillable with one like and egall founde, nor in like space of time, nor with like motion or agility: but that one must be more suddenly and quickly forsaken, or longer pawfed vpon then another: or sounded with a higher note and clearer voyce then another, and of necessitie this diuersitie of sound, must fall either vpon the last fillable, or vpon the last faue one, or vpon the third and could not reach higher to make any notable difference, it caused them to giue vnto three different sounds, three feuerall names: to that which was highest lift vp and most eleuate or shrillest in the eare, they gaue the name of the sharpe accent, to the lowest and most base because it seemed to fall downe rather then to rife vp, they gaue the name of the heauy accent, and that other which seemed in part to lift vp and in part to fall downe, they called the circumflex, or compast accent: and if new termes were not odious, we might very properly call him the (windabout) for so is the Greek word. Then bycause euery thing that by nature falleth down is said heauy, and whatsoeuer naturally mounts vpward is said light, it gaue occasion to say that there were diuersties in the motion of the voice, as swift and slow, which motion also presupposes time, bycause time is *mensura motus*, by the Philosopher: so haue you the causes of their primitiue inuention and vse in our arte of Poesie, all this by good obseruation we may perceiue in our vulgar wordes if they be of mo fillables then one, but fpecially if they be *trifillables*, as for example in these wordes [*altitude*] and [*heauiness*] the sharpe accent falleth vpon [*a*] and [*he*] which be the *antepenultimaes*: the other two fall away speedily as if they were scarce founded in this *trifillable* [*forsaken*] the sharp accent falleth vpon [*sa*] which is the *penultima*, and in the other two is heauie and obscure. Againe in these *bifillables*, *endire*, *vnsire*, *demiure*: *af-*
pire, *desire*, *retire*, your sharpe accent falleth vpon the last fillable: but in words *monosyllable* which be for the more part our naturall Saxon English, the accent is in-

different, and may be vsed for sharp or flat and heauy at our pleasure. I say Saxon English, for our Normane English alloweth vs very many *bisyllables*, and also *trissyllables* as, *reuerence*, *diligence*, *amorous*, *desirous*, and such like.

CHAP. VII. [VIII.]

Of your Cadences by which your meeter is made Symphonicall when they be sweetest and most solemne in a verse.



S the smoothnesse of your words and fillables running vpon feete of fundrie quantities, make with the Greekes and Latines the body of their verses numerous or Rithmicall, so in our vulgar Poefie, and of all other nations at this day, your verses anfwering eche other by couples, or at larger distances in good [*cadence*] is it that maketh your meeter symphonicall. This cadence is the fal of a verse in euery last word with a certaine tunable sound which being matched with another of like sound, do make a [*concord.*] And the whole cadence is contained sometime in one fillable, sometime in two, or in three at the most: for aboue the *antepenultima* there reacheth no accent (which is chiefe cause of the cadence) vnlesse it be by usurpation in some English words, to which we giue a sharpe accent vpon the fourth as, *Honorabile*, *matrimonie*, *pátrimonie*, *miserable*, and such other as would neither make a sweete cadence, nor easily find any word of like quanttie to match them. And the accented fillable with all the rest vnder him make the cadence, and no fillable aboue, as in theſe words, *Agilitie*, *facillitie*, *subiection*, *diréction*, and theſe bisſyllables, *Tender*, *ſlender*, *trúſtie*, *túſtie*, but alwayes the cadence which falleth vpon the laſt fillable of a verse is sweetest and most commendable: that vpon the *penultima* more light, and not fo pleafant: but falling vpon the *antepenultima* is moſt vnpleafant of all, because they make your meeter too light and triuiall, and are fitter for the Epigrammatist or Comicall

Poet then for the Lyrick and Elegiack, which are accompted the sweeter Musickes. But though we haue sayd that (to make good concord) your seuerall verses should haue their cadences like, yet must there be some difference in their orthographie, though not in their sound, as if one cadence be [*coullaine*] the next [*re-straine*] or one [*aspire*] another [*respire*] this maketh no good concord, because they are all one, but if ye will exchange both these consonants of the accented fillable, or voyde but one of them away, then will your cadences be good and your concord to, as to say, *restraine, restraine, remaine*: *aspire, desire, retire*: which rule neuerthelesse is not well obserued by many makers for lacke of good iudgement and delicate eare. And this may suffise to shew the vse and nature of your cadences, which are in effect all the sweetnesse and cunning in our vulgar Poesie.

CHAP. VIII. [IX.]

How the good maker will not wrench his word to helpe his rime, either by falsifying his accent, or by vntrue orthographie.



Ow there can not be in a maker a fowler fault, then to falsifie his accent to serue his cadence, or by vntrue orthographie to wrench his words to helpe his rime, for it is a signe that such a maker is not copious in his owne language, or (as they are wont to say) not halfe his crafts maister: as for example, if one should rime to this word [*Restore*] he may not match him with [*Doore*] or [*Poore*] for neither of both are of like terminant, either by good orthography or in naturall sound, therfore such rime is strained, so is it to this word [*Ram*] to say [*came*] or to [*Beane*] [*Den*] for they sound not nor be written a like, and many other like cadences which were superfluous to recite, and are vsually with rude rimers who obserue not precisely the rules of [*profodie*] neuerthelesse in all such cases (if necessitie constrained) it is somewhat more tollerable

to help the rime by false orthographie, then to leave an vnplesant dissonance to the eare, by keeping trewe orthographie and loosing the rime, as for example it is better to rime [*Dore*] with [*Restore*] then in his truer orthographie, which is [*Doore*] and to this word [*Defire*] to say [*Fier*] then fyre though it be otherwise better written *fire*. For since the cheife grace of our vulgar Poefie consisteth in the Symphonie, as hath bene already sayd, our maker must not be too licentious in his concords, but see that they go euene, iust and melodious in the eare, and right so in the numerositie or currantnesse of the whole body of his verse, and in euery other of his proportions. For a licentious maker is in truth but a bungler and not a Poet. Such men were in effect the most part of all your old rimers and specially *Gower*, who to make vp his rime would for the most part write his terminant fillable with false orthographie, and many times not sticke to put in a plaine French word for an English, and so by your leave do many of our common rimers at this day: as he that by all likelyhood, hauing no word at hand to rime to this word [*joy*] he made his other verse ende in [*Roy*] saying very impudently thus,

*O mightie Lord of loue, dame Venus onely ivy
Who art the highest God of any heauenly Roy.*

Which word was neuer yet receiued in our language for an English word. Such extreme licentiousnesse is vtterly to be banished from our schoole, and better it might haue bene borne with in old riming writers, because they liued in a barbarous age, and were graue morall men but very homely Poets, such also as made most of their workes by translation out of the Latine and French toungh, and few or none of their owne engine as may easely be knownen to them that list to looke vp on the Poemes of both languages.

Finally as ye may ryme with wordes of all sortes, be they of many fillables or few, so neuerthelesse is there a choise by which to make your cadence (before remembred) most commendable, for some wordes of exceeding great length, which haue bene fetched from the

Latine inkhorne or borrowed of strangers, the vse of them in ryme is nothing pleasant, sauing perchaunce to the common people, who reioyse much to be at playes and enterludes, and besides their naturall ignoraunce, haue at all such times their eares so attentiu to the matter, and their eyes vpon the shewes of the stage, that they take little heede to the cunning of the rime, and therefore be as well satisfied with that which is grosse, as with any other finer and more delicate.

CHAP. IX. [X.]

Of concorde in long and short measures, and by neare or farre distaunces, and which of them is most commendable.



Vt this ye must obserue withall, that bycause your concordes containe the chief part of Musickie in your meetre, their distaunces may not be too wide or farre a funder, lest th'eare should looſe the tune, and be defrauded of his delight, and whenſoeuer ye fee any maker vſe large and extraordinary distaunces, ye muſt thinkē he doth intende to ſhew himſelfe more artificiall then popular, and yet therein is not to be diſcommended, for reſpects that ſhalbe remembred in ſome other place of this booke.

Note also that rime or concorde is not commendably uſed both in the end and middle of a verſe, vnuleſſe it be in toyſ and trifling Poesies, for it ſheweth a certayne lightneſſe either of the matter or of the makers head, albeit theſe common rimers vſe it much, for as I ſayd before, like as the Symphonie in a verſe of great length, is (as it were) loſt by looking after him, and yet may the meetre be very graue and ſtately: ſo on the other ſide doth the ouer busie and too ſpeedy returne of one maner of tune, too much annoy and as it were glut the eare, vnuleſſe it be in ſmall and popular Musickes ſong by theſe *Cantabangui* vpon benches and barrels heads where they haue none other audience then boys or countrey fellowes that paſſe by them in the ſtreete, or

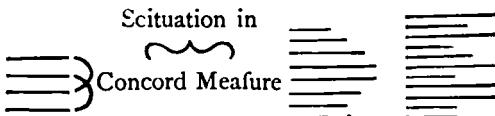
else by blind harpers or such like tauerne minstrels that giue a fit of mirth for a groat, and their matters being for the most part stories of old time, as the tale of Sir *Topas*, the reportes of *Beuis of Southampton*, *Guy of Warwicke*, *Adam Bell*, and *Clymme of the Clough* and such other old Romances or historicall rimes, made purposedly for recreation of the common people at Christmasse diners and brideales, and in tauernes and alehouses and such other places of base resort, also they be vsed in Carols and rounds and such light or lasciuious Poemes, which are commonly more commodiously vttered by these buffons or vices in playes then by any other person. Such were the rimes of *Skelton* (vsurping the name of a Poet Laureat) being in deede but a rude rayling rimer and all his doings ridiculous, he vsed both short distaunces and short measures pleasing onely the popular eare: in our courtly maker we banish them vtterly. Now also haue ye in euery song or ditty concorde by compasse and concorde entertangled and a mixt of both, what that is and how they be vsed shalbe declared in the chapter of proportion by *situacion*.

CHAP. X. [XI.]
Of proportion by situation.



His proportion consisteth in placing of euery verse in a staffe or ditty by such reasonable distaunces, as may best serue the eare for delight, and also to shew the Poets art and variety of Musick, and the proportion is double. One by marshalling the meetres, and limiting their distaunces hauing regard to the rime or concorde how they go and returne: another by placing euery verse, hauing a regard to his measure and quantitie onely, and not to his concorde as to set one short meetre to three long, or foure short and two long, or a short measure and a long, or of diuers lengthes with relation one to another, which maner of *Situation*, euen without respect of the rime, doth alter the nature of

the Poesie, and make it either lighter or grauer, or more merry, or mournfull, and many wayes passionate to the eare and hart of the hearer, seeming for this point that our maker by his measures and concordes of sundry proportions doth counterfeit the harmonicall tunes of the vocall and instrumentall Musickes. As the *Doricon* because his falls, fallyes and compasse be diuers from those of the *Phrigien*, the *Phrigien* likewise from the *Lydien*, and all three from the *Eolien*, *Miolien* and *Iomien*, mounting and falling from note to note such as be to them peculiar, and with more or lesse leasure or precipitation. Euen so by diuersitie of placing and scituacion of your measures and concords, a short with a long, and by narrow or wide distaunces, or thicker or thinner bestowing of them your proportions differ, and breedeth a variable and strange harmonie not onely in the eare, but also in the conceit of them that heare it : whereof this may be an ocular example.



Where ye see the concord or rime in the third distance, and the measure in the fourth, sixth or second distaunces, whereof ye may deuise as many other as ye list, so the flaffe be able to beare it. And I set you downe an ocular example : because ye may the better conceiue it. Likewise it so falleth out most times your ocular proportion doeth declare the nature of the audible : for if it please the eare well, the same reprezenteth by delineation to the view pleafeth the eye well and *è conuerso* : and this is by a naturall *sympathie*, betweene the eare and the eye, and betweene tunes and colours, even as there is the like betweene the other fences and their obiects of which it apperteineth not here to speake. Now for the distances vsually obserued in our vulgar Poesie, they be in the first secon-

third and fourth verse, or if the verse be very short in the fist and sixt and in some maner of Musickes farre aboue.

And the first distaunce for the most part goeth all by *distick* or couples of verfes agreeing in one cadence, and do passe so speedily away and so often returne agayne, as their tunes are neuer lost, nor out of the eare, one couple supplying another fo nye and so suddenly, and this is the most vulgar proportion of distance or fituation, such as vfed *Chaucer* in his Canterbury tales, and *Gouver* in all his workes.

Second distaunce is, when ye passe ouer one verse, and ioyn the first and the third, and so continue on till an other like distaunce fall in, and this is also vsuall and common, as

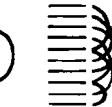
Third distaunce is, when your rime falleth vpon the first and fourth verse ouerleaping two, this maner is not so common but pleafant and allowable inough.

In which cafe the two verfes ye leauue out are ready to receiue their concordes by the same distaunce or any other ye like better. The fourth distaunce is by ouer-skipping three verfes and lighting vpon the fist, this maner is rare and more artificiall then popular, vnlesse it be in some speciall cafe, as when the meetres be so little and short as they make no shew of any great delay before they returne, ye shall haue example of both.

And these ten little meeters make but one *Exameter* at length.

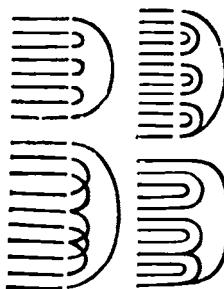
—, —, —, —, —, —, —, —, —, —,

There be larger distances also, as when the first concord falleth vpon the fixt verse, and is very pleafant if they be ioyned with other distances not so large, as



There be also, of the seventh, eight, tenth, and tweyllfth distaunce, but then they may not go thicke, but two or three such distances serue to proportion a

whole song, and all betweene
must be of other lesse distances,
and these wide distaunces serue
for coupling of staves, or for
to declare high and passionate
or graue matter, and also for
art: *Petrarch* hath giuen vs
examples hereof in his *Can-
zoni*, and we by lines of sun-
dry lengths and distances as fol-
loweth,



And all that can be obieected against this wide dif-
tance is to say that the eare by loosing his concord is
not satisfied. So is in deede the rude and popular eare
but not the learned, and therefore the Poet must know
to whose eare he maketh his rime, and accommodate him-
felle thereto, and not giue such musicke to the rude and
barbarous, as he would to the learned and delicate eare.

There is another sort of proportion vfed by *Petrarche*
called the *Seizino*, not riming as other songs do, but
by chusing fixe wordes out of which all the whole
dittie is made, euery of those fixe com-
mencing and ending his verse by  course, which restraint to make the dittie
sensible will try the makers cunning, as
thus.

Besides all this there is in *Situation* of the concords
two other points, one that it go by plaine and cleere
compasse not intangled: another by enterweauing one
with another by knots, or as it were by band, which
is more or lesse busie and curious, all as the maker will
double or redouble his rime or concords, and set his
distances farre or nigh, of all which I will giue you
ocular examples, as thus.

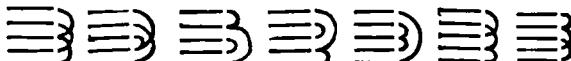
Concord in

Plaine compasse  Entertangle.

And first in a *Quadreine* there are but two proportions, for foure verses in this last fort coupled, are but two *Dislicks*, and not

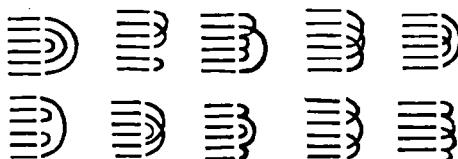
a staffe *quadreine* or of foure.

The staffe of fife hath feuen proportions as,

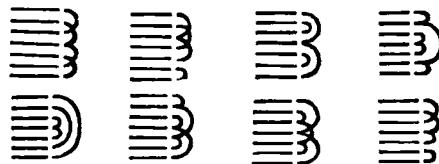


whereof some of them be harsher and vnpleasaunter to the eare then other some be.

The *Sixaine* or staffe of sixe hath ten proportions, wheroft some be vsuall, some not vsuall, and not so sweet one as another.



The staffe of seuen verses hath seuen proportions, whereof one onely is the vsuall of our vulgar, and kept by our old Poets *Chaucer* and other in their historicall reports and other ditties: as in the last part of them that follow next.



The *huitain* or staffe of eight verses, hath eight proportions such as the former staffe, and because he is longer, he hath one more than the *setaine*.

The staffe of nine verses hath yet moe then the eight, and the staffe of ten more then the ninth and the twelfth, if such were allowable in ditties, more

then any of them all, by reason of his largenesse receiuing moe compasses and enterweauings, alwayes considered that the very large distancies be more artificiall, then popularly pleasant, and yet do giue great grace and grauitie, and moe passion and affections more vehemently, as it is well to be obserued by Petrarcha his *Canzoni*.

Now ye may perceiue by these proportions before described, that there is a band to be giuen euery verfe in a staffe, so as none fall out alone or vncoupled, and this band maketh that the staffe is sayd fast and not loose : euen as ye see in buildings of stone or bricke the mason giueth a band, that is a length to two breadths, and vpon necessitie diuers other sorts of bands to hold in the worke fast and maintaine the perpendicularitie of the wall : so in any staffe of seuen or eight or more verfes, the coupling of the moe meeters by rime or concord, is the faster band : the fewer the looser band, and therfore in a *huiteine* he that putteth foure verfes in one concord and foure in another concord, and in a *dizaine* fiue, sheweth him selfe more cunning, and also more copious in his owne language. For he that can find two words of concord, can not find foure or fiue or fixe, vnlesse he haue his owne language at will. Sometime also ye are driuen of necessitie to close and make band more then ye would, lest otherwise the staffe should fall asunder and feeme two flauies : and this is in a staffe of eight and ten verfes : whereas without a band in the middle, it would feeme two *quadriens* or two *quintaines*, which is an error that many makers slide away with. Yet Chaucer and others in the staffe of seuen and fixe do almost as much a misse, for they shut vp the staffe with a *dislicke*, concording with none other verfe that went before, and maketh but a loose rime, and yet bycause of the double cadence in the last two verfes serue the eare well inough. And as there is in euery staffe, band, giuen to the verfes by concord more or lesse busie : so is there in some cases a band

giuen to euery staffe, and that is by one whole verse running alone throughout the ditty or ballade, either in the middle or end of euery staffe. The Greekes called such vncoupled verse *Epimonic*, the Latines *Versus intercalaris*. Now touching the situation of measures, there are as manie or more proportions of them which I referre to the makers phantasie and choise, contented with two or three ocular examples and no moe.



Which maner of proportion by situation of measures giueth more efficacie to the matter oftentimes then the concords them selues, and both proportions concurring together as they needes must, it is of much more beautie and force to the hearers mind.

To finish the learning of this diuision, I will set you downe one example of a dittie written extempore with this deuise, shewing not onely much promptnesse of wit in the maker, but also great arte and a notable memorie. Make me faith this writer to one of the companie, so many strokes or lines with your pen as ye would haue your song containe verses: and let euery line beare his feuerall length, euen as ye would haue your verse of measure. Suppose of foure, fife, sixe or eight or more fillables, and set a figure of euerie number at th'end of the line, whereby ye may knowe his measure. Then where you will haue your rime or concord to fall, marke it with a compast stroke or semicircle passing ouer those lines, be they farre or neare in distance, as ye haue seene before described. And bycause ye shall not thinke the maker hath pre-meditated beforehand any such fashioned ditty, do ye your selfe make one verse whether it be of perfect or imperfect sense, and giue it him for a theame to

make all the rest vpon : if ye shall perceiue the maker do keepe the measures and rime as ye haue appointed him, and besides do make his dittie sensible and en- fuant to the first verse in good reason, then may ye say he is his crafts maister. For if he were not of a plentiful discourse, he could not vpon the sudden shafe an entire dittie vpon your imperfect theame or proposition in one verse. And if he were not copious in his language, he could not haue such store of wordes at commaundement, as shoulde supply your concords. And if he were not of a maruelous good memory he could not obserue the rime and measures after the distances of your limitation, keeping with all grauitie and good sense in the whole dittie.

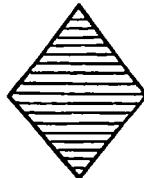
*CHAP. XI. [XII.]
Of Proportion in figure.*



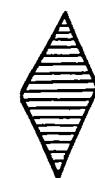
Our last proportion is that of figure, so called for that it yelds an ocular representation, your meeters being by good symmetrie reduced into certaine Geometricall figures, whereby the maker is restrained to keepe him within his bounds, and sheweth not onely more art, but serueth also much better for briefenesse and subtiltie of deuice. And for the same respect are also fitteſt for the pretie amourets in Court to entertaine their seruants and the time withall, their delicate wits requiring ſome commendable exercife to keepe them from idlenesse. I find not of this proportion vſed by any of the Greeke or Latine Poets, or in any vulgar writer, fauing of that one forme which they cal *Anacreons egge*. But being in Italie conuerſant with a certayne gentleman, who had long trauailed the Orientall parts of the world, and ſeenc the Courts of the great Princes of China and Tartarie. I being very inquiſitive to know of the ſubtilties of thofe countreyes, and especially in matter of learning and of their vulgar Poesie, he told me that they are in all their inuentions moſt wittie, and haue the vſe of Poesie or riming, but

do not delight so much as we do in long tedious descriptions, and therefore when they will utter any pretie conceit, they reduce it into metricall feet, and put it in forme of a *Lozange* or square, or such other figure, and so engrauen in gold, siluer or iuorie, and sometimes with letters of ametist, rubie, emeralde or topas curiously cemented and peeced together, they fende them in chaines, bracelets, collars and girdles to their mistresses to weare for a remembrance. Some fewe measures composed in this sort this gentleman gaue me, which I translated word for word and as neere as I could followed both the phrase and the figure, which is somewhat hard to performe, becaufe of the restraint of the figure from which ye may not digresse. At the beginning they wil seeme nothing pleafant to an English eare, but time and vsage wil make them acceptable inough, as it doth in all other new guises, be it for wearing of apparell or otherwife. The formes of your Geometricall figures be hereunder represented.

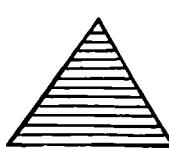
The Lozange
called Rombus



The Fuzie or
spindle, called
Romboides



The Tri-
angle, or
Tricquet



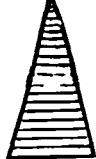
The Square or
quadrangle



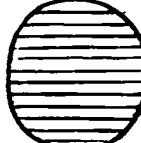
The Pillaster,
or Cillinder



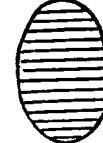
The Spire or
taper, called
piramis

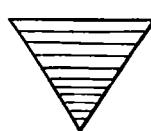
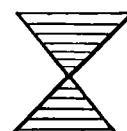
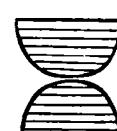
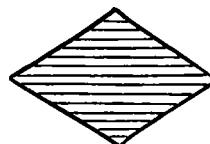
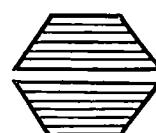


The Rondel
or Sphere



The egge or
figure ouall



The Tricquet
reuerſtThe Tricquet
displayedThe Taper
reuerſedThe Rondel
displayedThe Lozange
reuerſedThe egge
displayedThe Lozange
rabbated*Of the Lozange.*

The *Lozange* is a most beautifull figure, and fit for this purpose, being in his kind a quadrangle reuerſed, with his point vpward like to a quarrell of glasse the Greekes and Latines both call it *Rombus* which may be the cause as I suppose why they also gaue that name to the fish commonly called the *Turbot*, who beareth iustly that figure, it ought not to containe aboue thirteene or fifteene or one and twentie meetres, and the longest furnisheth the middle angle, the rest passe vpward and downward, still abating their lengthes by one or two fillables till they come to the point : the Fuzie is of the same nature but that he is sharper and flenderer. I will giue you an example or two of thosse which my Italian friend bestowed vpon me, which as neare as I could I translated into the same figure obseruing the phrase of the Orientall speach word for word.

A great Emperor in Tartary whom they cal *Can*, for his good fortune in the wars and many notable

conquests he had made, was farnamed *Temir Cutzclewe*, this man loued the Lady *Kermefine*, who presented him returning from the conquest of *Corafoon* (a great kingdom adioyning) with this *Lozange* made in letters of rubies and diamants entermingled thus

Sound
 O Harpe
 Shrill lie out
 Temir the stout
 Rider who with sharpe
 Trenching blade of bright Steele
 Hath made his fiercest foes to feele
 All such as wrought him shame or harme
 The strength of his braue right arme,
 Cleaving hard downe unto the eyes
 The raw skullies of his enemies,
 Much honor hath he wonne
 By doughtie deedes done
 In Cora soon
 And all the
 Worlde
 Round.

To which Can Temir answered in Fusie, with letters of Emeralds and Ametists artificially cut and entermingled, thus

Fine
 Sorebatailes
 Mansuly fought
 In bloudy fielde
 With bright blade in hand
 Hath Temir won & forst to yeld
 Many a Captaine strong & stoute
 And many a king his Croume to vayle,
 Conquering large countreys and land,
 Yet ne ver wanne I vi cto rie,
 I speake it to my greate glo rie,
 So deare and toy full on to me,
 As when I did first con queare thee
 O Kerme sine, of all myne foes
 The most cruell, of all myne woes
 The smartest, the sweetest
 My proude Con quest
 My ri chest pray
 O once a daye
 Lend me thy sight
 Whose only light
 Keeps me
 Alive.

Of the Triangle or Triquet.

The Triangle is an halfe square, *Lozange* or *Fusie* parted vpon the croffe angles: and so his base being brode and his top narrow, it receaueth meetres of

many sizes one shorter then another: and ye may vse this figure standing or reuerfed, as thus.

A certaine great Sultan of Persia called *Ribuska*, entartaynes in loue the Lady *Selamour*, fent her this triquet reuest pitiously bemoning his estate, all set in merquetry with letters of blew Saphire and Topas artificially cut and entermingled.

*Selamour dearer than his owne life,
 To thy di tressed wretch captiue,
 Ri buska whome late ly erst
 Most cru el ly thou perst
 With thy dead ly dart,
 That paire of starres
 Shi ning a farre
 Turne from me, to me
 That I may and maynot see
 The smile, the loure
 That lead and drive
 Me to die to live
 Twise yea thrise
 In one
 hours.*

To which *Selamour* to make the match egall, and the figure entire, answere in a standing Triquet richly engrauen with letters of like fluffe.

*Power
 Of death
 Nor of life
 Hath Selamour,
 With Gods it is riȝt
 To geue and bereue breath,
 I may for pitie perchance
 Thy lost libertie we store,
 Vpon thine othe with this penawice,
 That while thou liues thou never loue no more.*

This condition seeming to Sultan *Ribuska* very hard to performe, and cruell to be enioyned him, doeth by another figure in Taper, signifying hope, answere the Lady *Selamour*, which dittie for lack of time I tranlated not.

Of the Spire or Taper called Pyramis.

The Taper is the longest and sharpest triangle that is, and while he mounts vpward he waxeth continually more slender, taking both his figure and name of the fire, whose flame if ye marke it, is alwaies pointed, and naturally by his forme couets to clymbe: the Greekes

call him Pyramis of *sig.* The Latines in vse of Architecture called him *Obeliscus*, it holdeth the altitude of six ordinary triangles, and in metrifying his base can not well be larger then a meetre of six, therefore in his altitude he wil require diuers rabates to hold so many sizes of meetres as shall serue for his composition, for neare the toppe there wilbe roome litle inough for a meetre of two fillables, and sometimes of one to finish the point. I haue set you downe one or two examples to try how ye can disgest the maner of the deuise.

Her Majestie, for many parts in her most noble and vertuous nature to be found, resembled to the spire. Ye must begin beneath according to the nature of the deuise

From God the fountaine of all good, are derived into the world all good things: and vpon her maiestie all the good fortunes any worldly creature can be furnishit with. Reade downward according to the nature of the deuise.

<i>Ske.</i>	<i>1</i>
<i>A sword</i>	<i>2</i>
<i>in the assurde,</i>	
<i>And better, [3]</i>	
<i>And richer,</i>	
<i>Muchgretter,</i>	
<i>Crown and empir</i>	
<i>After an hie</i>	
<i>For to aspire</i>	<i>4</i>
<i>Like flame of fire</i>	
<i>In forme of spire</i>	
<i>To mount on hiſ,</i>	
<i>Com to nu al ly</i>	
<i>With truel and leen</i>	
<i>Most gratioun queen</i>	
<i>Ye haue made a vow</i>	<i>5</i>
<i>Shew vs plainly how</i>	
<i>Not fained but true,</i>	
<i>To every mans view,</i>	
<i>Shining cleere in you</i>	
<i>Of so bright an heue,</i>	
<i>Euen thus vertewe</i>	
<i>Vanish out of our sight</i>	
<i>Till his fine top be quite</i>	
<i>To taper in the ayre</i>	<i>6</i>
<i>Endeuors soft and faire</i>	
<i>By his kindly nature</i>	
<i>Of tall comely stature</i>	
<i>Like as this faire figure</i>	

<i>1 God</i>	
<i>On</i>	
<i>Hie</i>	
<i>2 From</i>	
<i>A bove</i>	
<i>Sends loue,</i>	
<i>Wisdom,</i>	
<i>In stica</i>	
<i>Cou rage,</i>	
<i>Bona tie,</i>	
<i>[3] And doth gene</i>	
<i>At that tyme,</i>	
<i>Life and breth</i>	
<i>Harts eue heith</i>	
<i>Children, welth</i>	
<i>Beauty strength</i>	
<i>Reſfull age,</i>	
<i>And at length</i>	
<i>A mild death,</i>	
<i>4 He doth bestow</i>	
<i>All mens fortunes</i>	
<i>Both high and low</i>	
<i>And the best things</i>	
<i>That earth can haue</i>	
<i>Or mankind crade,</i>	
<i>Good queens and kings</i>	
<i>Fi nally is the same</i>	
<i>Who gaue you(madam)</i>	
<i>Seyon of this Crowne</i>	
<i>With poure soueraigne</i>	
<i>5 Impugnable right,</i>	
<i>Redoubtable might,</i>	
<i>Most prosperous raigne</i>	
<i>Eternall re nowme,</i>	
<i>And that your chiefeſt is</i>	
<i>Sure hope of heauens bliſſ.</i>	

[The figures at the side, represent the number of syllables. Ed.]

The Piller, Pillaster or Cillinder.

The Piller is a figure among all the rest of the Geometrical most beawtisfull, in respect that he is tall and vpright and of one bignesse from the bottom to the toppe. In Architecture he is considered with two acceſſarie parts, a pedestal or base, and a chapter or head, the body is the shaft. By this figure is signified stay, ſupport, reſt, ſtate and magnificence, your dittie then being reduced into the forme of the Piller, his base will require to beare the breath of a mettre of ſix or feuen or eight fillables: the shaft of foure: the chapter egall with the base, of this proportion I will give you one or two examples which may ſuffife.

Her Maiestie resembled to the crown-ed piller. Ye must read upward.

Phil to the Lady Calia, ſendeth this Odoleſt of her prayſe in forme of a Piller, which ye must read downward.

<i>Is blisse with immortallitie.</i>	<i>Thy Princeſly port and Maiestie</i>
<i>Her trymēt top of alleſee,</i>	<i>Is my ter rene dei tie,</i>
<i>Garniſh the crowne</i>	<i>Thy wil and ſenſe</i>
<i>Her iuſt renoune</i>	<i>The ſtreame & ſource</i>
<i>Chapteſ and head,</i>	<i>Of e to quence</i>
<i>Part that maіntain</i>	<i>And deepe diſcourſe,</i>
<i>And womanhead</i>	<i>The faire eyes are</i>
<i>Her mayden raigne</i>	<i>My bright loadstarre,</i>
<i>In te gri tie:</i>	<i>Thy ſpeache a darte</i>
<i>In ho noure and</i>	<i>Percing my harte,</i>
<i>With vo ri tie:</i>	<i>Thy face a lat,</i>
<i>Her roundnes ſtand</i>	<i>My loo king glaz,</i>
<i>Strangthen the ſtate.</i>	<i>Thy loue ly looks,</i>
<i>By their increase</i>	<i>My prayer bookes,</i>
<i>With out de batte</i>	<i>Thy pleasant cheare</i>
<i>Concord and peace</i>	<i>My ſunſhine cleare,</i>
<i>Of her ſup port,</i>	<i>Thy ru ſull right</i>
<i>They be the base</i>	<i>My darke midnight,</i>
<i>With ſtedfastneſſe</i>	<i>Thy will the ſtent</i>
<i>Vertus and gracie</i>	<i>Of my con tent,</i>
<i>Stay and comfort</i>	<i>Thy glo rye flour</i>
<i>Of Albi ons reſt,</i>	<i>Of myne ho noure,</i>
<i>The ſounde Pillar</i>	<i>Thy loue doth giue</i>
<i>And ſcene a farre</i>	<i>The lyfe I lyue,</i>
<i>Is plainly exprefſt</i>	<i>Thy lyfe it is</i>
<i>Tall ſtately and ſtrayt</i>	<i>Mine earthly bliſſe:</i>
<i>By this no ble pouer trayt</i>	<i>But grace & fauour in thine eies</i>
	<i>My bodies ſoule & coulſ paradise.</i>

The Roundell or Spheare.

The moſt excellent of all the figures Geometrical is the round for his many perfections. First because he is euuen and ſmooth, without any angle, or inter-

ruption, most voluble and apt to turne, and to continue motion, which is the author of life: he conteyneth in him the commodious description of euery other figure, and for his ample capacite doth resemble the world or vniuers, and for his indefinitenesse hauing no speciaill place of beginning nor end, beareth a similitude with God and eternitie. This figure hath three principall partes in his nature and vse much considerable: the circle, the beame, and the center. The circle is his largest compasse or circumference: the center is his middle and indiuisible point: the beame is a line stretching directly from the circle to the center, and contrariwise from the center to the circle. By this description our maker may fashion his meetre in Roundel, either with the circumference, and that is circlevise, or from the circumference, that is, like a beame, or by the circumference, and that is ouerthwart and dyametraly from one side of the circle to the other.

*A generall resemblance of the Roundell to God, the world
and the Queene.*

A ll and whole, and euer, and one,
Single, simple, eche where, alone,
These be counted as Clerkes can tell,
True properties, of the Roundell.
His still turning by consequence
And change, doe breed both life and fence.
Time, measure of stirre and rest,
Is also by his course exprest.
How swift the circle stirre aboue,
His center point doeth neuer moue:
All things that euer were or be,
Are cloſde in his concavitie.
And though he be, ſtill turnde and toſt,
No roome there wants nor none is lost.
The Roundell hath no bonch nor angle,
Which may his course ſlay or entangle.
The furtheſt part of all his ſpheare,
Is equally both farre and neare.

*So doth none other figure fare
 Where natures chattels closed are:
 And beyond his wide compasse,
 There is no body nor no place,
 Nor any wit that comprehends,
 Where it begins, or where it ends:
 And therefore all men doe agree,
 That it purports eternitie.
 God aboue the heauens so hie
 Is this Roundell, in world the skie,
 Vpon earth she, who beares the bell
 Of maydes and Queenes, is this Roundell:
 All and whole and euer alone,
 Single, sans peere, simple, and one.*

A speciall and particular resemblance of her Maiestie
 to the Roundell.

First her authoritie regall
*Is the circle compassing all:
 The dominion great and large
 Which God hath geuen to her charge:
 Within which most spatiouse bound
 She enuirons her people round,
 Retaining them by oth and liegeance.
 Within the pale of true obeyfance:
 Holding impark'd as it were,
 Her people like to heards of deere.
 Sitting among them in the middes
 Where she allowes and bannes and bids
 In what fashion she list and when,
 The seruices of all her men.
 Out of her breast as from an eye,
 Issue the rayes incessantly
 Of her iuflice, bountie and might
 Spreading abroad their beames so bright,
 And refelct not, till they attaine
 The fardest part of her domaine.
 And makes eche jubiel dearly see,
 What he is bounden sor to be*

*To God his Prince and common wealth,
His neighbour, kinred and to himselfe.
The same centre and middle pricke,
Whereto our deedes are drest so thicke,
From all the parts and outmost side
Of her Monarchie large and wide,
Also fro whence refelct these rayes,
Twentie hundred maner of wayes
Where her will is them to conuey
Within the circle of her suruey.
So is the Queene of Briton ground,
Beame, circle, center of all my round.*

Of the square or quadrangle equilater.

The square is of all other accompted the figure of most soliditie and stedfastnesse, and for his owne stay and firmitie requireth none other base then himselfe, and therefore as the roundell or Spheare is appropriat to the heauens, the Spire to the element of the fire: the Triangle to the ayre, and the Lozange to the water: so is the square for his inconcuſſable ſteadineſſe likened to the earth, which perchaunce might be the reaſon that the Prince of Philosophers in his firſt booke of the *Ethicks*, termeth a conſtant minded man, even egal and direct on all fides, and not eaſily ouerthrowne by euery little aduerſitie, *hominem quadratum*, a ſquare man. Into this figure may ye reduce your ditties by uſing no moe verſes then your verſe is of ſillables, which will make him fall out ſquare, if ye go aboue it will grow into the figure *Trapezion*, which is iome portion longer then ſquare. I neede not giue you any example, becauſe in good arte all your ditties, Odes and Epigrammes ſhould keepe and not excede the nomber of twelue verſes, and the longeſt verſe to be of twelue ſillables and not aboue, but vnder that number as muſh as ye will.

The figure Ouall.

This figure taketh his name of an egge, and alio as it is thought his firſt origine, and is as it were a baſtard or imperfect rounde declining toward a longitude, and

yet keeping within one line for his periferie or compasse as the rounde, and it seemeth that he receiueth this forme not as an imperfection by any impediment vn-naturally hindring his rotunditie, but by the wisedome and prouidence of nature for the commoditie of generation, in such of her creatures as bring not forth a liuely body (as do foure footed beasts) but in stead thereof a certaine quantitie of shapelesse matter contained in a vessell, which after it is fearestred from the dames body receiueth life and perfection, as in the egges of birdes, fishes, and serpents: for the matter being of some quantitie, and to issue out at a narrow place, for the easie passage thereof, it must of necessitie beare such shape as might not be sharpe and greeuous to passe as an angle, nor so large or obtuse as might not essay some issue out with one part moe then other as the rounde, therefore it must be slenderer in some part, and yet not without a rotunditie and smoothnesse to giue the rest an easie deliuerie. Such is the figure Ouall whom for his antiquitie, dignitie and vse, I place among the rest of the figures to embellish our proportions: of this sort are diuers of *Anacreons* ditties, and those other of the Grecian Liricks, who wrate wanton amorous deuises, to solace their witts with all, and many times they would (to giue it right shape of an egge) deuide a word in the midſt, and pece out the next verſe with the other halfe, as ye may ſee by perusing their meetres.

There are two copies of *The Arte of English Poesie* in the British Museum: one in the general library, and the other in the Grenville collection. At the beginning of the Grenville copy is written as follows:—

This Copy, which had belonged to Ben Jonfon and has his autograph on the Title-Page, is likewife remarkable for containing after p. 84 four cancelled leaves of text which, as far as I am informed, are not to be found in any other Copy of the book: yet, thoſe leaves being cancelled, the 85th page certainly does not carry on the ſentence which terminates p. 84.

The reaſon of this laſt obſervation is that the cancelled leaves contained exactly 8 pp.; which however did not begin at the top and ſo be impoſed as ſo many ſeparate pages, but at 14 lines from the bottom; the text running on as in other parts of the book. When these pages were withdrawn there were a coresponding number of lines uncancelled, commencing 'When I wrate,' as on p. 124, at the bottom of the laſt of them; ſo that page 84 of ordinary copies was eaſily completed by the addition of these lines. The cancelled pages are unnumbered.

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY,
IN THE GRENVILLE COLLECTION,
BRITISH MUSEUM.

*Of the deuice or embleme, and that other which the Greekes
call Anagramma, and we the Poſie tranſpoſed.*



And besides all the remembred points of Metrical proportion, ye haue yet two other sorts of ſome affinitie with them, which also firſt iſſued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leaure inough to attend his idle inuentions: and theſe be the ſhort, quicke and fententious propositions, ſuch as be at theſe dayes all your deuices of armes and other amorous inscriptions which courtiers vſe to giue and alſo to weare in liuerie for the honour of their ladies, and commonly containe but two or three words of wittie ſentence or ſecrete conceit till they vnfolded or explained by ſome interpretation. For which cauſe they be commonly accompanied with a figure or purtraiſt of ocular repreſentation, the words ſo aptly coresponding to the ſubtiltie of the figure, that alwel the eye is therwith recreatet as the eare or the mind. The Greekes call it *Emblema*, the Italiens *Impreſa*, and we, a Deuice, ſuch as a man may put into letters of gold and ſende to his maides for a token, or caufe to be embrodered in ſcutchions of armes, or in any bordure of a rich garment to giue by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gaue in their money and coignes of largeſſe, and in other great medailles of ſiluer and gold, as that of the Emperour *Augustus*, an arrow entangled by the fish *Remora*, with theſe words, *Felina lento*, ſignifying that celeritie is to be uſed with deliberation: all great enterprizes being for the moft part either ouerthrownen with haſt or hindred by delay, in which caſe leaure in

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th'aduice, and speed in th'execution make a very good match for a glorious succeſſe.

Th'Emperour *Heliogabalus* by his name alluding to the funne, which in Greeke is *Helios*, gaue for his deuice, the coelestial funne, with these words [*Soli inuillo*] the fubtiltie lyeth in the word [*joli*] which hath a double fense, viz. to the Sunne, and to him onely.

We our felues attributing that most excellent figure, for his incomparable beauty and light, to the person of our Soueraigne lady altring the mot, made it farre passe that of Th'Emperour *Heliogabalus* both for subtiltie and multiplicite of fense, thus, [*Soli nunquam deficienti*] to her onely that neuer failes, viz. in bountie and munificence toward all hers that deferue, or else thus, To her onely whose glorie and good fortune may neuer decay or wane. And so it inureth as a wish by way of reſemblaunce in [*Simile diffimile*] which is also a subtiltie, likening her Maiestie to the Sunne for his brightnesse, but not to him for his passion, which is ordinarily to go to glade, and sometime to ſuffer eclipſe.

King *Edwrarde* the thirde, her Maiesties moſt noble progenitor, firſt founder of the famous order of the Garter, gaue this poſie with it. *Hony ſoit qui mal y penſe*, commonly thus Englifhed, Ill be to him that thinketh ill, but in mine opinion better thus, Dishonored be he, who meanes vnhonorably. There can not be a more excellent deuife, nor that could containe larger intendment, nor greater subtiltie, nor (as a man may fay) more vertue or Princely generofitie. For firſt he did by it mildly and grauely reproue the peruers conſtruction of ſuch noble men in his court, as imputed the kings wearing about his neck the garter of the lady with whom he danced, to ſome amorous alliance betwixt them, which was not true. He alſo iuſtly defended his owne integritie, fau'd the noble womans good renoume, which by licentious ſpeeches might haue bene empaired, and liberally recompenced her in-

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iurie with an honor, such as none could haue bin deuised greater nor more glorious or permanent vpon her and all the posteritie of her houfe. It inureth also as a worthy lesson and discipline for all Princely personages, whose actions, imaginations, countenances and speeches, should euermore correspond in all trueth and honorable simplicitie.

Charles the fist Emperour, euен in his yong yeares shewing his valour and honorable ambition, gaue for his new order, the golden Fleece, vsurping it vpon Prince Iason and his Argonauts rich spoile brought from *Cholos*. But for his deuice two pillers with this mot *Plus ultra*, as one not content to be restrained within the limits that *Hercules* had set for an vttermost bound to all his trauailes, viz. two pillers in the mouth of the straight *Gibraltarre*, but would go furder: which came fortunately to passe, and whereof the good succeſſe gaue great commendation to his deuice: for by the valiancy of his Captaines before he died he conquered great part of the west Indias, neuer knownen to *Hercules* or any of our world before.

In the same time (seeming that the heauens and starres had conspired to replenish the earth with Princes and gouernours of great courage, and most famous conquerours) *Selim* Emperour of Turkie gaue for his deuice a croissant or new moone, prouising to himself increafe of glory and enlargement of empire, til he had brought all Asia vnder his subiectio[n], which he reasonably well accomplished. For in leſſe then eight yeres which he raigned, he conquered all Syria and Egypt, and layd it to his dominion. This deuice afterward was vsurped by *Henry* the ſecond French king, with this mot *Donec totum compleat orbem*, till he be at his full: meaning it not ſo largely as did *Selim*, but onely that his friendes ſhould knowe how vnable he was to do them good, and to ſhew benifience vntil he attained the crowne of France vnto which he aspired as next ſuccellour.

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King *Leris* the twelfth, a valiant and magnanimous prince, who because hee was on euyer fide enuironed with mightie neighbours, and most of them his enemies, to let them perceiue that they shold not finde him vnable or vnfurished (incase they shold offer any vn-lawfull hostillitie) of sufficient forces of his owne, aswell to offend as to defend, and to reuenge an iniurie as to repulse it. He gaue for his deuice the Porkepick with this posie *pres et loign*, both farre and neare. For the Purpentines nature is, to such as stand aloofe, to dart her prickles from her, and if they come neare her, with the same as they sticke fast to wound them that hurt her.

But of late yeares in the ransacke of the Cities of *Cartagena* and *S. Dominico* in the West Indias, manfully put in execution by the prowestesse of her Maiesties men, there was found a deuice made peraduenture without King *Philips* knowledge, wrought al in massiu copper, a king sitting on horsebacke vpon a *monde* or world, the horse prauancing forward with his forelegges as if he would leape of, with this inscription, *Non sufficit orbis*, meaning, as it is to be conceaued, that one whole world could not content him. This immeasurable ambition of the Spaniards, if her Maiestie by Gods prouidence, had not with her forces, prouidently stayed and retranched, no man knoweth what inconuenience might in time haue infued to all the Princes and common wealthes in Christendome, who haue founde them felues long annoyed with his excessiue greatnesse.

Atila king of the Huns, inuading France with an army of 300000. fighting men, as it is reported, thinking vtterly to abbafe the glory of the Romane Empire, gaue for his deuice of armes, a sword with a firie point and these words, *Ferro et flamma*, with sword and fire. This very deuice being as ye see onely accommodate to a king or conquerour and not a coillen or any meane

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'ouldier, a certayne base man of England being knownen
euen at that time a bricklayer or mafon by his science,
gave for his crest: whom it had better become to beare
a truell full of morter then a fword and fire, which is
only the reuenge of a Prince, and lieth not in any
other mans abilitie to perorme, vnlesse ye will allow
it to euery poore knaue that is able to set fire on a thacht
house. The heraldes ought to vse great discretion in
such matters: for neither any rule of their arte doth
warrant such absurdities, nor though such a coat or
crest were gained by a prisoner taken in the field, or
by a flag found in some ditch and neuer fought for (as
many times happens) yet is it no more allowable then
it were to beare the deuice of *Tamerlan* an Emperour
in Tartary, who gave the lightning of heauen, with a
posie in that language purporting thefe words, *Ira
Dei*, which also appeared well to answer his fortune.
For from a sturdie shepeheard he became a most
mighty Emperour, and with his innumerable great
armies defoliated so many countreyes and people, as
he might iustly be called [*the wrath of God.*] It
appeared also by his strange ende: for in the midst of
his greatnessse and prosperitie he died sodainly, and
left no child or kinred for a successour to so large an
Empire, nor any memory after him more then of his
great puissance and crueltie.

But that of the king of China in the fardest part of
the Orient, though it be not so terrible is no lesse admirable,
and of much sharpnesse and good implication,
worthy for the greatest king and conqueror: and it is,
two strange serpents entertangled in their amorous
congresse, the lesser creeping with his head into the
greater's mouth, with words purporting [*ama et time*]
loue and feare. Which posie with maruellous much
reason and subtillity implieth the dutie of euery
subiect to his Prince, and of euery Prince to his
subiect, and that without either of them both, no
subiect could be sayd entirely to perorme his liegeance

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nor the Prince his part of lawfull gouernement. For without feare and loue the soueraigne authority could not be vpholden, nor without iustice and mercy the Prince be renommed and honored of his subiect. All which parts are discouered in this figure: loue by the serpents amorous entertangling: obedience and feare by putting the inferiuors head into the others mouth hauing puissance to destroy. On th'other side, iustice in the greater to prepare and manace death and destruction to offenders. And if he spare it, then betokeneth it mercie, and a grateful recompence of the loue and obedience which the soueraigne receaueth.

It is also worth the telling, how the king vseth the same in pollicie, he giueth it in his ordinarie liueries to be worne in ev ery vpper garment of all his nobleſt men and greateſt Magistrats and the reſt of his officers and ſeruants, which are either embrodered vpon the breast and the back with ſiluer or gold or pearle or ſtone more or leſſe richly, according to ev ery mans dignitie and calling, and they may not preſume to be ſeen in publick without them: nor alſo in any place where by the kings commission they vſe to ſit in iuftice, or any other publike affaire, wherby the king is highly both honored and ſerued, the common people retained in dutie and admiration of his greatneſſe: the noblemen, magistrats and officers every one in his degree ſo much eſteemed and reuerenced, as in their good and loyall ſeruice they want vnto their perſons little leſſe honour for the kings fake, then can be almoſt due or exhibited to the king him ſelue.

I could not forbear to adde this forraine example to accomplish our diſcourse touching deuices. For the beauty and gallantneſſe of it, besides the ſubtiltie of the conceit, and princely pollicy in the vſe, more exact then can be remembred in any other of any *European* Prince, whose deuifes I will not fay but many of them be loftie and ingenious, many of them louely and

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beautifull, many other ambitious and arrogant, and the chiefest of them terrible and ful of horror to the nature of man, but that any of them be comparable with it, for wit, vertue, grauitie, and if ye list brauerie, honour and magnificence, not vsurping vpon the peculiars of the gods. In my conceit there is none to be found.

This may suffice for deuices, a terme which includes in his generallity all those other, viz. liueries, cognizances, emblemes, enseigns and impreſes. For though the termes be diuers, the vſe and intent is but one whether they ſt in colour or figure or both, or in word or in muet ſhew, and that is to inſinuat ſome ſecret, wittie, morall and braue purpose preſented to the beholder, either to recreate his eye, or please his phantasie, or examine his judgement or occupie his braine or to manage his will either by hope or by dread, euer of which reſpectes be of no little moment to the intereſt and ornament of the ciuill life: and therefore giue them no little commendation. Then hauing produced ſo many worthy and wiſe founders of theſe deuices, and ſo many puissant patrons and protecutors of them, I feare no reproch in this diſcourse, which otherwife the venimous appetiſte of enuie by detrac‐tion or ſcorne would peraduenture not ſtiche to offer me.

Of the Anagramme, or poſie tranſpoſed.

Ne other pretie conceit we will impart vnto you and then trouble you with no more, and is alſo borrowed primitiuely of the Poet, or courtly maker, we may terme him, the [*poſie tranſpoſed*] or in one word [*a tranſpoſe*] a thing if it be done for paſtime and exerſice of the wit without ſuperflition commendable inough and a meete ſtudy for Ladies, neither bringing them any great gayne nor any great loſſe vnleſſe it be of idle time. They that vſe it for pleaſure is to breed one word

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out of another not altering any letter nor the number of them, but onely transposing of the same, wherupon many times is produced some grateful newes or matter to them for whose pleasure and seruice it was intended: and because there is much difficultie in it, and altogether standeth upon hap hazard, it is compted for a courtly conceit no lesse then the deuice before remembred. *Lycophron* one of the feuen Greeke Lyrickes, who when they met together (as many times they did) for their excellencie and louely concorde, were called the feuen starres [*pleiades*] this man was very perfit and fortunat in these transposes, and for his delicate wit and other good parts was greatly faououred by *Ptolome* king of Egypt and Queene *Arsinoe* his wife. He after such sort called the king ἀπομελίτος which is letter for letter *Ptolomæus* and Queene *Arsinoe*, he called τὸν ἄργα, which is *Arsinoe*, now the subtiltie lyeth not in the conuercion but in the fence in this that *Apomelitus*, signifieth in Greek [*honey sweet*] so was *Ptolome* the sweetest natured man in the world both for countenance and conditions, and *Ibneras*, signifieth the the violet or flower of *Juno* a stile among the Greekes for a woman endued with all bewtie and magnificence, which construction falling outgrateful and so truly, exceedingly well pleased the King and the Queene, and got *Lycophron* no litle thanke and benefite at both their hands.

The French Gentlemen haue very sharpe witts and withall a delicate language, which may very easily be wrested to any alteration of words sententious, and they of late yeares haue taken this passtime vp among them many times gratifying their Ladies, and often times the Princes of the Realme, with some such thankfull noueltie. Whereof one made by *François de Vallois*, thus *De façon suis Roy*, who in deede was of fashion countenance and stature, besides his regall vertues a very king, for in a world there could not be seene a goodlier man of person. Another found this

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by *Henry de Vallois [Roy de nulz hay]* a king hated of no man, and was apparant in his conditions and nature, for there was not a Prince of greater affabilitie and manuetude than he.

I my selfe seeing this conceit so well allowed of in Fraunce and Italie, and being informed that her Maiestie tooke pleasure sometimes in desciphring of names, and hearing how diuers Gentlemen of her Court had essayed but with no great felicitie to make some delectable transpose of her Maiesties name, I would needs try my luck, for cunning I now not why I should call it, vnlesse it be for the many and variable applications of fence, which requireth peraduenture some wit and discretion more then of euery vnlearned man and for the purpose I tooke me these three wordes (if any other in the world) containing in my conceit greatest mysterie, and most importing good to all them that now be aliue, vnder her noble gouernement.

Elissabet Anglorum Regina.

Which orthographie (because ye shall not be abused) is true and not mistaken, for the letter *zeta*, of the Hebrewes and Greeke and of all other toungs is in truth but a double *ff*. hardly vttered, and *H*. is but a note of aspiration onely and no letter, which therefore is by the Greeks omitted. Vpon the transposition I found this to redound.

Multa regnabis ense gloria.

By thy sword shalt thou raigne in great renoune.

Then transposing the word [*ense*] it came to be

Multa regnabis sene gloria.

Aged and in much glorie shall ye raigne.

Both which resultes falling out vpon the veryfirst marshalling of the letters, without any darknesse or difficultie, and so sensibly and well appropriat to her Maiesties person and estate, and finally so effectually to mine own wish (which is a matter of much moment in such cases) I took them both for a good boding, and very

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fatalitie to her Maiefstie appointed by Gods prouidence for all our comfortes. Also I imputed it for no little good luck and glorie to my selfe, to haue pronounced to her so good and prosperous a fortune, and so thankefull newes to all England, which though it cannot be said by this euent any destinie or fatal necessitie, yet surely is it by all probabilitie of reasoun, so likely to come to passe, as any other worldly euent of things that be vncertaine, her Maiefstie continuing the course of her most regal proceedings and vertuous life in all earnest zeale and godly contemplation of his word, and in the sincere administration of his terrene iustice, assignd ouer to her execution as his Lieutenant vpon earth within the compasse of her dominions.

This also is worth the noting, and I will assure you of it, that after the first search whereupon this transposse was fashioned. The same letters being by me tossed and tranelaced fие hundredth times, I could never make any other, at least of some fence and conformitie to her Maiefsties estate and the case. If any other man by triall happen vpon a better omination, or what foever els ye will call it, I will reioyse to be ouermatched in my deuise, and renounce him all the thankes and profitie of my traualle.

END OF THE CANCELLED PAGES.

The text then immediately follows on thus :—

When I wrate of these deuices, I smiled with my selfe, thinking that the readers would do so to, and many of them say, that such trifles as these might well haue bene spared, considering the world is full inough of them, and that it is pitie mens heades shoud be fedde with such vanities as are to none edification nor instruction, either of morall vertue, or otherwise behooufull for the common wealth, to whose seruice (say they) we are all borne, and not to fill and replenish a whole world full of idle toyes. To which sort of reprehension

dours, being either all holy and mortified to the world, and therfore esteeming nothing that fauoureth not of Theologie, or altogether graue and worldly, and therefore caring for nothing but matters of policie, and discourses of estate, or all giuen to thrift and passing for none art that is not gainefull and lucrative, as the sciences of the Law, Phisicke and marchaundise : to these I will giue none other answere then referre them to the many trifling poemes of *Homer*, *Ouid*, *Virgill*, *Catullus* and other notable writers of former ages, which were not of any grauitie or serioufnesse, and many of them full of impudicitie and ribaudrie, as are not these of ours, nor for any good in the world shoule haue bene : and yet those trifles are come from many former siecles vnto our times, vncontrolled or condemned or supprest by any Pope or Patriarch or other feuere censor of the ciuell maners of men, but haue bene in all ages permitted as the conuenient solaces and recreations of mans wit. And as I can not denie but these conceits of mine be trifles : no lesse in very deede be all the most serious studies of man, if we shall measure grauitie and lightnesse by the wifes mans ballance who after he had considered of all the profoundest artes and studies among men, in th'ende cryed out with this Epyphoneme, *Vanitas vanitatum et omnia vanitas*. Whose authoritie if it were not sufficient to make me beleue so, I could be content with *Democritus* rather to condemne the vanities of our life by derision, then as *Heraclitus* with teares, saying with that merrie Greeke thus,

*Omnia sunt risis, sunt puluis, et omnia nil sunt.
Res hominum cunctæ, nam ratione carent.*

Thus Englished,

*All is but a iest, all dust, all not wvorth two peason :
For why in mans matters is neither rime nor reason.*

Now passing from these courtly trifles, let vs talke of our scholaistical toyes, that is of the Grammaticall verifying of the Greeks and Latines and see whether it might be reduced into our English arte or no.

CHAP. XII. [XIII.]

How if all maner of sodaine innouations were not very scandalous, specially in the lawes of any langage or arte, the vse of the Greeke and Latine feete might be brought into our vulgar Poesie, and with good grace inough.



Ow neuerthelesse albeit we haue before alledged that our vulgar *Saxon English* standing most vpon wordes *monosyllable*, and little vpon *polyfylables* doth hardly admit the vse of thosse fine inuented feete of the Greeks and Latines, and that for the most part wise and graue men doe naturally mislike with all sodaine innouations specially of lawes (and this the law of our auncient English Poesie) and therefore lately before we imputed it to a nice and scholaſtically curiositie in ſuch makers as haue fought to bring into our vulgar Poesie ſome of the auncient feete, to wit the *Dafthie* into verſes *exameters*, as he that tranſlated certayne bookeſ of *Virgil's Eneydos* in ſuch meaſures and not vnlcommendably: if I ſhould now ſay otherwife it would make me ſeeme contradictorie to my ſelue, yet for the information of our yong makers, and pleaſure of all others who be delighted in noueltie, and to th'intent we may not ſeeme by ignorance or ouerſight to omit any point of ſubtiltie, materiall or neceſſarie to our vulgar arte, we will in this preuent chapter and by our own idle obſeruations ſhew how one may eaſily and comodiously lead all thofe feete of the auncients into our vulgar langage. And if mens eares were not perchaunce to daintie, or their iudgements ouer partiall, would peraduenture nothing at all misbecome our arte, but make in our meetres a more pleasant numeroſitie then now is. Thus farre therefore we will aduenture and not beyond, to th'intent to ſhew ſome singularitie in our arte that euery man hath not heretofore obſerued, and (her maiefthy good liking always had) whether we make the common readers to laugh or to lowre, all is

a matter, since our intent is not so exactlie to prosecute the purpose, nor so earnestly, as to thinke it shoulde by authority of our owne iudgement be generally applauded at to the discredit of our forefathers maner of vulgar Poesie, or to the alteration or peraduenture totall destruction of the same, which could not stand with any good discretion or curtesie in vs to attempt, but thus much I say, that by some leasurable trauell it were no hard matter to induce all their auncient feete into vse with vs, and that it shoulde proue very agreable to the eare and well according with our ordinary times and pronunciation, which no man could then iustly mislike, and that is to allow euery word *polifillable* one long time of necessitie, which shoulde be where his sharpe accent falls in our owne *ydiome* most aptly and naturally, wherein we would not follow the licence of the Greeks and Latines, who made not their sharpe accent any necessary prolongation of their times, but vsed such fillable sometimes long sometimes short at their pleasure. The other fillables of any word where the sharpe accent fell not, to be accompted of such time and quanttie as his *ortographie* would best bear hauing regard to himselfe, or to his next neighbour, word, bounding him on either side, namely to the smoothenes and hardnessse of the fillable in his vtterance, which is occasioned altogether by his *ortographie* and scituacion as in this word [*dāyly*] the first fillable for his vsuall and sharpe accentes sake to be alwayes long, the seconde for his flat accents sake to be alwayes short, and the rather for his *ortographie*, bycause if he goe before another word commencing with a vowell not letting him to be eclipsed, his vtterance is easie and currant, in this trifillable [*daūngērōus*] the first to be long, th'other two short for the same causes. In this word [*dāngērōisfēffe*] the first and last to be both long, bycause they receiue both of them the sharpe accent, and the two middlemost to be short, in these words [*remedic*] and [*remediffe*] the time to follow also the accent, so as if it please better to set the sharpe accent vpon [*re*] then vpon [*dye*]

that fillable should be made long and *è conuerso*, but in this word [remedileffe] bycause many like better to accent the fillable [me] then the fillable [les] therfore I leauue him for a common fillable to be able to receiue both a long and a short time as occasion shal serue. The like law I set in these wordes [reuoable] [recoverable] [irreuoable] [irrecoverable] for sometime it sounds better to say *rēuoāble* then *rēuoāble*, *rēcouāble* then *rēcouāble* for this one thing ye must alwayes marke that if your time fall either by reason of his sharpe accent or otherwise vpon the *penultima*, ye shal finde many other words to rime with him, bycause such terminations are not geazon, but if the long time fall vpon the *antepenultima* ye shall not finde many wordes to match him in his termination, which is the caufe of his concord or rime, but if you would let your long time by his sharpe accent fall aboue the *antepenultima* as to say [*cōuerāble*] ye shall seldome or perchance never find one to make vp rime with him vnselste it be badly and by abusie, and therefore in all such long *polisfillables* ye doe commonly giue two sharpe accents, and thereby reduce him into two feete as in this word [*rēmū nēratiōn*] which makes a couple of good *Daētills*, and in this word [*cōtribūtōn*] which makes a good *spondeus* and a good *daētill*, and in this word [*reāptūtatiōn*] it makes two *daētills* and a fillable ouerplus to annexe to the word precedent to helpe peece vp another foote. But for wordes *monosfillables* (as be most of ours) because in pronouncing them they do of necessitie retaine a sharpe accent, ye may iustly allow them to be all long if they will so best serue your turne, and if they be tailed one to another, or th'one to a *disfillable* or *polyfillable* ye ought to allow them that time that best serues your purpose and pleafeth your eare most, and truliest aunsweres the nature of the *ortographie* in which I would as neare as I could obserue and keepe the lawes of the Greeke and Latine verifiers, that is to prolong the fillable which is written with double consonants or by diphthong or with single consonants that run hard and harshly vpon the tong :

and to shorten all fillables that stand vpon vowels, if there were no caufe of *elision* and singele consonants and such of them as are most flowing and slipper vpon the toung as. *n.r.t.d.l.* and for this purpose to take away all aspirations, and many times the last consonant of a word as the Latine Poetes vfed to do, specially *Lucretius* and *Ennius* as to say [*finibus*] for [*finius*] and so would not I stick to say thus [*delite*] for [*delight*] [*hye*] for [*high*] and such like, and doth nothing at all impugne the rule I gaue before against the wresting of wordes by false *ortographie* to make vp rime, which may not be falsified. But this omission of letters in the middest of a meetre to make him the more slipper, helpest the numerositie and hindres not the rime. But generally the shortning or prolonging of the *monofillables* dependes much vpon the nature of their *ortographie* which the Latin Grammariens call the rule of position, as for example if I shall say thus.

Nōt mānē dayēs pāſt. Twentie dayes after,
This makes a good *Dactil* and a good *spondeus*, but if
ye turne them backward it would not do so, as.

Many dayes, not paſt.
And the *difſick* made all of *monofillables*.

But nōne ūs trūe mēn and frē,
Could finde ſo great good lucke as he.
Which words ferue well to make the verſe all *spondiacke* or *iambicke*, but not in *dactil*, as other words or the ſame otherwife placed would do, for it were an illauored *dactil* to ſay.

But nōne ūs ḥall trēwe.
Therefore whensoeuer your words will not make a ſmooth *dactil*, ye muſt alter them or their ſituations, or elſe turne them to other feete that may better beare their maner of ſound and orthographie: or if the word be *polyfillable* to deuide him, and to make him ferue by peeces, that he could not do whole and entierly. And no doubt by like conſideration did the Greeke and Latine verſifiers fashion all their feete at the firſt to be of fundry times, and the ſelfe ſame fillable to be ſome-

time long and sometime short for the eares better satisfaction as hath bene before remembred. Now also wheras I said before that our old Saxon English for his many *monofillables* did not naturally admit the vse of the ancient feete in our vulgar measures so aptly as in thofe languages which flood most vpon *polifillables*, I fayd it in a fort truly, but now I must recant and confesse that our Normane English which hath growen since *William* the Conquerour doth admit any of the auncient feete, by reaſon of the many *polifillables* euen to fixe and feauen in one word, which we at this day vſe in our most ordinarie language: and which corruption hath bene occaſioned chiefly by the peeuiſh affectation not of the Normans them ſelues, but of clerks and ſcholers or ſecretaries long ſince, who not content with the vſual Normane or Saxon word, would conuert the very Latine and Greeke word into vulgar French, as to ſay innumerable for innombrable, reuocable, irreuocable, irradiaſion, depopulation and ſuch like, which are not naturall Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time diſpiled for inkehorne termes, and now be reputed the beſt and moſt delicat of any other. Of which and many other cauſes of corruption of our ſpeach we haue in another place more amply diſcourſed, but by this meane we may at this day very well receiue the auncient feete *metricall* of the Greeks and Latines ſauing thoſe that be ſuperfluouſ as be all the feete aboue the *trifillable*, which the old Graminarians idly inuented and diſtinguiſht by ſpeciall names, whereas in deede the ſame do ſtand compounded with the inferiour feete, and therefore ſome of them were called by the names of *didaelius*, *dispondeus* and *disiambus*: all which feete as I ſay we may be allowed to vſe with good diſcretion and preſcie choife of wordes and with the fauorable approbation of readers, and ſo ſhall our plat in this one point be larger and much furmount that which *Stanichurſt* firſt tooke in hand by his *exameters daclilicke* and *spondaicke* in the traſlation of *Virgillis Eneidos*, and

such as for a great number of them my stomacke can hardly digest for the ill shapen found of many of his wordes *polifillable* and also his copulation of *monofillables* supplying the quantitie of a *trifillable* to his intent. And right so in promoting this deuise of ours being (I feare me) much more nyce and affected, and therefore more misliked then his, we are to bespeak fauour, first of the delicate eares, then of the rigorous and seuere dispositions, lastly to craue pardon of the learned and auncient makers in our vulgar, for if we should seeke in every point to egall our speach with the Greeke and Latin in their *metricall* obseruations it could not possible be by vs perfourmed, because their fillables came to be timed some of them long, some of them short not by reasoun of any euident or apparant cause in writing or founde remaining vpon one more then another, for many times they shortned the fillable of sharpe accent and made long that of the flat, and therefore we must needes say, it was in many of their wordes done by preelection in the first Poetes, not hauing regard altogether to the *orthographie*, and hardnesse or softnesse of a fillable, consonant, vowell or dipthong, but at their pleasure, or as it fell out: so as he that first put in a verse this word [*Penelope*] which might be *Homer* or some other of his antiquitie, where he made [pē] in both places long and [nē] and [lō] short, he might haue made them otherwife and with as good reaon, nothing in the world appearing that might moue them to make such (preeelection) more in th'one fillable then in the other for *pe.* *ne.* and *lo.* being fillables vowels be egally smoth and currant vpon the toung, and might beare awel the long as the short time, but it pleased the Poet otherwife: so he that first shortned, *ca.* in this word *cano*, and made long *tro.* in *troia*, and *o.* in *oris*, might haue awell done the contrary, but because he that first put them into a verse, found as it is to be supposed a more sweetnesse in his owne eare to haue them so tymed, therefore all other Poets who followed, were fayne to doe the like, which made

that *Virgill* who came many yeares after the first reception of wordes in their feuerall times, was driuen of necessitie to accept them in such quantities as they were left him and therefore said.

*ārmā uī rūmqūe cā nō trō iē quā
primūs āb ḍr̄s.*

Neither truely doe I see any other reason in that lawe (though in other rules of shortning and prolonging a fillable there may be reason) but that it stands vpon bare tradition. Such as the *Cabalists* auouch in their mysticall constructions Theologicall and others, saying that they receaued the same from hand to hand from the first parent *Adam*, *Abraham* and others, which I will giue them leaue alone both to say and beleue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malitious and craftie constructions of the *Talmudists*, and others of the Hebrew clerks to bring the world into admiration of their lawes and Religion. Now peraduenture with vs Englishmen it be somewhat too late to admit a new inuention of seete and times that our forefathers neuer vsed nor neuer obserued till this day, either in their measures or in their pronuntiation, and perchaunce wil feeme in vs a presumptuous part to attempt, considering also it would be hard to find many men to like of one mans choise in the limitation of times and quantitie of words, with which not one, but euery eare is to be pleased and made a particular iudge, being most truly sayd, that a multitude or comminaltie is hard to please and easie to offend, and therefore I intend not to proceed any further in this curiositie then to shew some small subtilitie that any other hath not yet done, and not by imitation but by obseruation, nor to th' intent to haue it put in execution in our vulgar Poefie, but to be pleasantly scanned vpon, as are all nouelties so fruolous and ridiculous as it.

CHAP. XIII. [XIV.]

A more particular declaration of the metrical feete of the ancient Poets Greeke and Latine and chiefly of the feete of two times.



Heir Grammarians made a great multitude of feete, I wot not to what huge number, and of so many fizes as their wordes were of length, namely fixe fizes, whereas in deede, the metricall feete are but twelue in number, wherof soure only be of two times, and eight of three times, the rest compounds of the premised two sorts, euen as the Arithmetical numbers aboue three are made of two and three. And if ye will know how many of these feete will be commodiously receiued with vs, I say all the whole twelue, for first for the foote *spondeus* of two long times ye haue these English wordes *mōrning*, *mīdnīght*, *mīschāunce*, and a number moe whose ortographie may direct your iudgement in this point: for your *Trocheus* of a long and short ye haue these wordes *mānēr*, *brōkēn*, *tākēn*, *bōdīē*, *mēmbēr*, and a great many moe if their last fillables abut not vpon the consonant in the beginning of another word, and in these whether they doabutorno *wittē*, *dīttē*, *sōrrōw*, *mōrrōw*, and such like, which end in a vowell for your *Iambus* of a short and a long, ye haue these wordes [*rēstōre*] [*rēmōrse*] [*dēstre*] [*ēndūre*] and a thousand besides. For your foote *pīrichiūs* or of two short filables ye haue these words [*mānē*] [*mōnēy*] [*pēntē*] [*sīliē*] and others of that constitution or the like: for your feete of three times and first your *daſtīll*, ye haue these wordes and a number moe *pātēnce*, *tēmpērance*, *vvōmānhead*, *iōltē*, *dāungērōus*, *dēctēfull* and others. For your *moloffus*, of all three long, ye haue a member [number?] of wordes also and specially most of your participles actiue, as *pērsiſting*, *dēpōlīng*, *ēndēntīng*, and such like in ortographie: for your *anapestus* of two short and a long ye haue thefe words but not many moe, as *mānīſold*, *mōnīſeffe*, *rēmānēnt*, *hōlīnēffe*. For your foote *tribracchus* of all three

short, ye haue very few *trifillables*, because the sharpe accent will always make one of them long by pronunciation, which els would be by ortographie short as, [*mērīly*] [*minion*] and such like. For your foote *bacchius* of a short and two long ye haue these and the like words *trifillables* [*tāmēnting*] [*rēquesting*] [*rēnūnciing*] [*rēpentānce*] [*ēnūring*]. For your foote *antibacchius*, of two long and a short ye haue these wordes [*fōrṣākēn*] [*impūgnēd*] and others many: For your *amphimacer* that is a long a short and a long ye haue these wordes and many moe [*éxcellēnt*] [*imlēnēnt*] and specially such as be propre names of persons or townes or other things and namely Welsh wordes: for your foote *amphibracus*, of a short, a long and a short, ye haue these wordes and many like to these [*rēsylēt*] [*dēlightfull*] [*rēprisāll*] [*īnāūntēr*] [*ēnāmill*] so as for want of English wordes if your eare be not to daintie and your rules to precise, ye neede not be without the *metricall* feete of the ancient Poets such as be most pertinent and not superfluous. This is (ye will perchaunce say) my singular opinion: then ye shall see how well I can maintaine it. First the quantitie of a word comes either by (preelection) without reason or force as hath bene alledged, and as the auncient Greekes and Latines did in many wordes, but not in all, or by (election) with reason as they did in some, and not a few. And a sound is drawnen at length either by the infirmitie of the young, because the word or fillable is of such letters as hangs long in the palate or lippes ere he will come forth, or because he is accented and tuned hier and sharper then another, whereby he somewhat obscureth the other fillables in the same word that be not accented so high, in both these cases we will establish our fillable long, contrariwise the shortning of a fillable is, when his sounde or accent happens to be heavy and flat, that is to fall away speedily, and as it were inaudible, or when he is made of such letters as be by nature slipper and voleuble and smoothly passe from the mouth. And the vowel is alwayes more easily deliuered then the con-

sonant: and of consonants, the liquide more then the mute, and a single consonant more then a double, and one more then twayne coupled together: all which points were obserued by the Greekes and Latines, and allowed for *maximes* in versifying. Now if ye will examine these foure *bifillables* [*remnant*] [*remainēc*] [*rēndēr*] [*rēnēt*] for an example by which ye may make a generall rule, and ye shall finde, that they aunswere our first resolution. First in [*remnant*] [*rem*] bearing the sharpe accent and hauing his consonant abbut vpon another, soundes long. The fillable [*nant*] being written with two consonants must needs be accompted the same, besides that [*nant*] by his Latin originall is long, viz [*remanēns*.] Take this word [*remainēc*] because the last fillable beares the sharpe accent, he is long in the eare, and [*re*] being the first fillable, passing obscurely away with a flat accent is short, besides that [*re*] by his Latine originall and also by his ortographie is short. This word [*rendēr*] bearing the sharpe accent vpon [*ren*] makes it long, the fillable [*der*] falling away swiftly and being also written with a single consonant or liquide is short and makes the *Trocheus*. This word [*rēnēt*] hauing both fillables sliding and slipper make the foote *Pirrichius*, because if he be truly vttered, he beares in maner no sharper accent vpon the one then the other fillable, but be in effect egall in time and tune, as is also the *Spondeus*. And because they be not written with any hard or harsh consonants, I do allow them both for short fillables, or to be vsed for common, according as their situation and place with other words shall be: and as I haue named to you but onely foure words for an example, so may ye find out by diligent obseruation foure hundred if ye will. But of all your words *bifillables* the most part naturally do make the foote *Iambus*, many the *Trocheus*, fewer the *Spondeus*, fewest of all the *Pirrichius*, becaufe in him the sharpe accent (if ye follow the rules of your accent, as we haue presupposed) doth make a litle oddes: and ye shall find verses made all of *monosyllables*, and do

very well, but lightly they be *Iambickes*, bycause for the more part the accent falles sharpe vpon euery secon^d word rather then contrariwise, as this of Sir *Thomas Wiats*.

*I finde nō peace ānd yet mle wārre ts dōne,
I feare and hope, and burne and freefe like ife.*

And some veres where the sharpe accent falles vpon the first and third, and so make the verse wholly *Trochatke*, as thus,

*Worke not, no nor, wiſh thy friend or foes harme
Try but, trust not, all that ſpeakē thee ſo faire.*

And some veres made of *monofillables* and *bifillables* interlaced as this of th'Earles,

*When raging loue with extreme paine
And this*

A fairer beast of fresher hue beheld I never none.

And ſome veres made all of *bifillables* and others all of *trifillables*, and others of *polifillables* egally in-creasing and of diuers quantities, and ſundry ſituations, as in this of our owne, made to daunt the iſolence of a beautiſull woman.

*Brittle beauty bloſſome daily fading
Morne, noone, and eue in age and eke in eſt
Dangerous diſdaineſfull pleaſantly perſuading
Eafe to gripe but combrous to weld
For ſlender bottome hard and heauy lading
Gay for a while, but little while durable
Suspicioſus, incertayne, irrevocable,
O ſince thou art by triall not to truſt
Wiſedome it is, and it is alſo iuft
To found the ſtemme before the tree be feld
That is, ſince death will drieue vs all to dufte
To leaue thy loue ere that we be compeld.*

In which ye haue your firſt verſe all of *bifillables* and of the foot *trochens*. The ſecond all of *monofillables*, and all of the foote *Iambus*, the third all of *trifillables*, and all of the foote *daſtilus*, your fourth of one *bifillable*, and two *monofillables* interlarded, the fiſt of one *monofillable* and two *bifillables* interlaced, and the

rest of other sortes and scituations, some by degrees encreasing, some diminishing: which example I haue set downe to let you perceiue what pleasant numerosity in the measure and disposition of your words in a meetre may be contriued by curious wits and these with other like were the obseruations of the Greeke and Latine versifiers.

CHAP. XIII. [XV.]

Of your feet of three times, and first of the Daſtil.



Our feete of three times by prescription of the Latine Grammariens are of eight sundry proportions, for some notable difference appearing in every fillable of three falling in a word of that size: but because aboue the *antepenultima* there was (among the Latines) none accent audible in any long word, therfore to devise any foote of longer measure then of three times was to them but superfluous: because all aboue the number of three are but compounded of their inferiours. Omitting therefore to speake of theſe larger feete, we ſay that of all your feete of three times the *Daſtil* is moſt viſuall and fit for our vulgar meeter, and moſt agreeable to the eare, ſpecially if ye ouerlade not your verſe with too many of them but here and there enterlace a *Iambus* or ſome other foote of two times to giue him grauitic and ſlay, as in this *quadrein Trimeter* or of three meaſures.

*Rendēr āgaine miſe libōrlē
ānd ſet yoūr cāptiue frē
Glōrtois iſ the viſtōrē
Cōquērōurs ūſe with lēnītē*

Where ye ſee every verſe is all of a meaſure, and yet vnegall in number of fillables: for the ſecond verſe is but of ſix fillables, where the reſt are of eight. But the reaſon is for that in three of the fame verſes are two *Daſtis* a peecē, which abridge two fillables in euer verſe: and ſo maketh the longest even with the ſhortest. Ye may note beſides by the firſt verſe, how

much better some *bifillable* becommeth to peece out an other longer foote then another word doth: for in place of [*render*] if ye had sayd [*restore*] it had marred the *Dactil*, and of necessitie driuen him out at length to be a verse *Iambic* of foure feete, because [*render*] is naturally a *Trocheus* and makes the first two times of a *dactil*. [*Restore*] is naturally a *Iambus*, and in this place could not possibly haue made a pleasant *dactil*.

Now againe if ye will say to me that these two words [*libertie*] and [*conquerours*] be not precise *Dactils* by the Latine rule. So much will I confesse to, but since they go currant inough vpon the tongue, and be so vsually pronounced, they may passe wel inough for *Dactils* in our vulgar meeters, and that is inough for me, seeking but to fashion an art, and not to finish it: which time only and custom haue authoritie to do, specially in all cafes of language as the Poet hath wittily remembred in this verfe

si volet vhus,

Quem penes arbitrium est et vis et norma loquendi.

The Earle of Surrey vpon the death of Sir Thomas Wiat made among other this verfe *Pentameter* and of ten fillables,

What holy graue (alas) vrwhat sepulcher

But if I had the making of him, he shold haue bene of eleuen fillables and kept his measure of fие still, and would so haue runne more pleasantly a great deale: for as he is now, though he be euen he seemes odde and defectiue, for not well obseruing the natural accent of euery word, and this would haue bene soone holpen by inserting one *monofillable* in the middle of the verfe, and drawing another fillable in the beginning into a *Dactil*, this word [*holy*] being a good [*Pirrichius*] and very well seruing the turne, thus,

Whāt hōlē grāue ā lās whāt fit sēpulchēr.

Which verfe if ye peruse throughout ye shall finde him after the first *dactil* all *Trochaick* and not *Iambic*, nor of any other foot of two times. But perchance if ye would seeme yet more curious, in place of these foure *Trocheus* ye might induce other feete of three times, as

to make the three fillables next following the *dætil*, the foote [amphimacer] the last word [Sepulcher] the foote [amphibracus] leauing the other middle word for a [Iambus] thus.

Whāt hōlē grāue ā lās whāt fit sēpūlchēr.

If ye aske me further why I make (*wwhat*) first long and after short in one verfe, to that I fatisched you before, that it is by reason of his accent sharpe in one place and flat in another, being a common *monosyllable*, that is, apt to receiue either accent, and so in the first place receiuing aptly the sharpe accent he is made long: afterward receiuing the flat accent more aptly then the sharpe, because the fillable precedent [*las*] vtterly distaines him, he is made short and not long, and that with very good melodie, but to haue giuen him the sharpe accent and plucked it from the fillable [*las*] it had bene to any mans eare a great discord: for euermore this word [*alás*] is accented vpon the last, and that lowdly and notoriously as appeareth by all our exclamations vfed vnder that terme. The same Earle of Surrey and Sir Thomas Wyat the first reformers and polishers of our vulgar Poesie much affeeting the stile and measures of the Italian Petrarcha, vfed the foote *dætil* very often but not many in one verfe, as in these,

Fūll mānte that in p'resēce of thy luelte hēd,

Shed Cæfars teares vpon Pōmpēiūs hēd.

Th'enēnte to life destroi er of all kinde,

If āmō rōus faith in an hart vn sayned,

Myne old deere ēnē my my froward master.

Thē fūrl ous gone in his most ra ging ire.

And many moe which if ye would not allow for *dætis* the verfe would halt vntesse ye would seeme to helpe it contracting a fillable by vertue of the figure *Syneresis* which I thinke was never their meaning, nor in deede would haue bred any pleasure to the eare, but hindred the flowing of the verfe. Howsoeuer ye take it the *dætil* is commendable inough in our vulgar meetres, but most plausible of all when he is founded vpon the stage, as in these comicall verfes shewing how well it becommeth all noble men and great personages to be

temperat and modest, yea more then any meaner man, thus.

*Lēt nō nōbilitylē richēs ör hērlāge
Hōnōur ör ēmp̄l̄re ör eārthlē dōmīnlōn
Brēed īn yōur heād ānie pēeuish öp̄nlōn
That yē māy sāfēr aūouch ānle ôutrāge.*

And in this distique taxing the Prelate symoniake
standing all vpon perfect *dactils*.

*Nôvv mânie bie môney pûričy prömôlšon
For mony moones any hart to deuotion.*

But this aduertisement I will giue you withall, that if ye vse too many *dactils* together ye make your musike too light and of no soleerne grauitie such as the amorous *Elegies* in court naturally require, being alwaies either very dolefull or passionate as the affections of loue enforce, in which busines ye must make your choise of very few worlds *dactilique*, or them that ye can not refuse, to dissolute and breake them into other feete by such meanes as it shall be taught hereafter: but chiefly in your courtly ditties take heede ye vse not these maner of long *polissillables* and specially that ye finish not your verse with them as [*retribution*] *restitution*] *remuneration* [*recapitulation*] and such like: for they smatch more the schoole of common players than of any delicate Poet *Lyricke* or *Elegiacke*.

CHAP. XV. [XVI.]

*O all syour other fete of three times and how vwell they
vwould fashion a meetre in our vulgar.*



 Ll your other feete of three times I find no
vse of them in our vulgar meeters nor no
sweetenes at all, and yet words inough to
serue their proportions. So as though
they haue not hitherto bene made arti-
ficiall, yet nowe by more curious obseruation they
might be. Since all artes grew first by obseruation of
natures proceedings and custome. And first your
[*Molossus*] being of all three long is evidently dis-
couered by this word [*permitting*]. The [*Anapestus*] of
two short and a long by this word [*furious*] if the next

word beginne with a consonant. The foote [*Bacchius*] of a short and two long by this word [*r̄esistānce*] the foote [*Antibachius*] of two long a short by this word [*cōquēring*] the foote [*Amphimacer*] of a long a short and a long by this word [*cōquēring*] the foote of [*Amphibrachus*] of a short a long and a short by this word [*r̄ememb̄r*] if a vowell follow. The foote [*Tribrachus*] of three short times is very hard to be made by any of our *trifillables* vnles they be compounded of the smoothest sort of consonants or fillables vocals, or of three smooth *monosyllables*, or of some peece of a long *polysyllable* and after that sort we may with wresting of words shape the foot [*Tribrachus*] rather by usurpation then by rule, which neuertheles is allowed in euery primitiue arte and inuentioun: and so it was by the Greekes and Latines in their first verfifying, as if a rule shoule be set downe that from henceforth these words shoule be counted al *Tribrachus*. [*enēmēt*] *r̄emēdie*] *sēltnēs*] *mōnīlēs*] *pēnīlēs*] *crūellēt*] and such like, or a peece of this long word [*r̄evōerāblē*] *innūmērāblē* *reādlītē*] and others. Of all which manner of apt wordes to make these stranger feet of three times which go not so currant with our eare as the *daſtil*, the maker shoule haue a good iudgement to know them by their manner of orthographie and by their accent which serue most fitly for euery foote, or else he shoulde haue alwaies a little calender of them apart to vse readily when he shall neede them. But because in very truth I thinke them but vaine and superstitious obseruations nothing at all furthering the pleasant melody of our English meeter, I leaue to speake any more of them and rather wish the continuance of our old maner of Poefie, scanning our verse by fillables rather than by feete, and vsing most commonly the word *Iambique* and sometime the *Trochaiske* which ye shall discerne by their accents, and now and then a *daſtill* keeping precifely our symphony or rime without any other mincing measures, which an idle inuentiue head could easily deuise, as the former examples teach.

CHAP. XVI. [XVII.]

*Of your verses perfect and defective, and that which the
Grecians called the halfe foote.*



He Greekes and Latines vsed verses in the odde fillable of two sortes, which they called *Catalecticke* and *Acatalecticke*, that is odde vnder and odde ouer the iust measure of their verse, and we in our vulgar finde many of the like, and specially in the rimes of Sir Thomas Wiat, strained perchaunce out of their originall, made first by *Francis Petrarcha*: as these

*Like unto these, immeasurablie mountaines,
So is my painefull life the burden of ire:
For hie be they, and hie is my desire*

And I of teares, and they are full of fountaines.

Where in your first second and fourth verse, ye may find a fillable superfluous, and though in the first ye will seeme to helpe it, by drawing these three fillables, (*im mē sū*) into a *dallil*, in the rest it can not be so excused, wherefore we must thinke he did it of purpose, by the odde fillable to giue greater grace to his meetre, and we finde in our old rimes, this odde fillable, sometime placed in the beginning and sometimes in the middle of a verfe, and is allowed to go alone and to hang to any other fillable. But this odde fillable in our meetres is not the halfe foote as the Greekes and Latines vsed him in their verfes, and called such meaure *pentimeris* and *eptamimeris*, but rather is that, which they called the *catalelik* or maymed verfe. Their *hemimeris* or halfe foote serued not by licence Poeticall or neccesarie of words, but to bewtifie and exornate the verfe by placing one such halfe foote in the middle *Cefure*, and one other in the end of the verfe, as they vsed all their *pentameters elegiack*: and not by coupling them together, but by accompt to make their verfe of a iust measure and not defective or superflous: our odde fillable is not altogether of that nature, but is in a maner drowned and supprest

by the flat accent, and shrinks away as it were inaudible and by that meane the odde verse comes almost to be an euen in every mans hearing. The halfe foote of the auncients was refered purposely to an vfe, and therefore they gaue such odde fillable, wheresoeuer he sell the sharper accent, and made by him a notorious pause as in this *pentameter*.

Nil mihi rescribas attamen ipsi vero nati.

Which in all make fие whole feete, or the verse *Pentameter*. We in our vulgar haue not the vfe of the like halfe foote.

CHAP. XIII. [XVIII.]

Of the breaking your bissyllables and polysyllables and when it is to be used.

 Vt whether ye suffer your fillable to receiue his quantitie by his accent, or by his orthography, or whether ye keepe your *bissyllable* whole or whether ye breake him, all is one to his quantitie, and his time will appeare the selfe same still and ought not to be altered by our makers, vnlesse it be when such fillable is allowed to be common and to receiue any of both times, as in the *dimeter*, made of two fillables entier.

extreme desire

The first is a good *spondeus*, the second a good *iambus*, and if the same wordes be broken thus it is not so pleasant.

in extreame deire

And yet the first makes a *iambus*, and the second a *trocheus* ech fillable retayning still his former quantitie. And alwaies ye must haue regard to the sweetenes of the meetre, so as if your word *polysyllable* would not sound pleasantly whole, ye shoule for the nonce breake him, which ye may easily doo by inserting here and there one *monosyllable* among your *polysyllables*, or by chaunging your word into another place then where he foundes vnplesantly, and by breaking, turne a *trocheus* to a *iambus*, or contrariwise: as thus:

Höllow vällēis ünder hiëst möuntaïnes

Cräggē clifffes bring foôrth thē fairëst fountaines

These verses be *trochaick*, and in mine eare not so sweete and harmonicall as the *iambicque*, thus :

Thē höllowſt väls lie ünder hiëst möuntaïnes

Thē cräggē clifs bring forth thē fairëst fountaines.

All which verses bee now become *iambicque* by breaking the first *bisyllables*, and yet alters not their quantities though the feete be altered : and thus,

Reſleſſe is the heart in his deſires

Rauing after that reaſon doth denie.

Which being turned thus makes a new harmonie.

The reſleſſe heart, renues his old deſires

Ay rauing after that reaſon doth it deny.

And following this obfervation your meetres being builded with *polysyllables* will fall diuersly out, that is some to be *spondaick*, some *iambick*, others *dactilick*, others *trochaick*, and of one mingled with another, as in this verfe.

Heaule is thē bürden of Princēs ire

The verfe is *trochaick*, but being altered thus, is *iambicque*.

Füll heaule is thē pāife öf Princēs ire

And as Sir Thomas Wiat song in a verfe wholly *trochaick*, because the wordes do best shape to that foote by their naturall accent, thus,

Farewell lōue änd all the läves för evēr

And in this ditty of th'Erle of Surries, passing sweete and harmonicall, all be *Iambick*.

When raging loue with extreme paine

So cruelly doth straine my hart,

And that the teares like fluids of raine

Beare witneſſe of my wofull smart.

Which beyng disposed otherwife or not broken, would proue all *trochaick*, but nothing pleasant.

Now furthermore ye are to note, that al your *monosyllables* may receiue the sharp accent, but not so aptly one as another, as in this verfe where they ferue well to make him *iambicque*, but not *trochaick*.

Gōd graūnt thīs pēace māy lōng ēndūre

Where the sharpe accent falles more tunably vpon
[graunt] [peace] [long] [dure] then it would by con-
uerion, as to accent them thus :

Gōd graūnt-thīs pēace-māy lōng-ēndūre,

And yet if ye will aske me the reson, I can not tell
it, but that it shapes so to myne eare, and as I thinke
to euery other mans. And in this meeter where ye
haue whole words *bifillable* vnbroken, that maintaine
(by reson of their accent) sundry feete, yet going one
with another be very harmonicall.

Where ye see one to be a *trocheus* another the
iambus, and fo entermingled not by election but by
constraint of their feuerall accents, which ought not to
be altered, yet comes it to passe that many times ye
must of necessite alter the accent of a fillable, and put
him from his naturall place, and then one fillable, of a
word *polysfillable*, or one word *monosfillable*, will abide
to be made sometimes long, sometimes short, as in this
quadreyne of ours playd in a mery moode.

Gēue mē mine bwne and whēn I dō dēsire

Geue others theirs, and nothing that is mine

Nor giue mē thāt, wherto all men aspire

Then neither gold, nor faire women nor wine.

Where in your first verfe these two words [giue] and
[me] are accented one high th'other low, in the third
verfe the same words are accented contrary, and the
reson of this exchange is manifest, because the maker
playes with these two clauses of sundry relations [giue
me] and [giue others] so as the *monosfillable* [me] being
respectiue to the word [others] and inferring a subtilite
or wittie implication, ought not to haue the same accent,
as when he hath no such respect, as in this *dislik* of
ours.

i rōue mē (Madame) ere ye rēprōue

Meeke minds shōuld excuse not accūse.

In which verfe ye see this word [*reprooue*], the
fillable [*prooue*] alters his sharpe accent into a flat, for
naturally it is long in all his singles and compoundes

[*reprooue*][*approue*][*disprooue*] and so is the fillable [*caufe*] in [*excuse*][*accuse*][*recuse*] yet in these verses by reason one of them doth as it were nicke another, and haue a certaine extraordinary fence with all, it behoueth to remoue the sharpe accents from whence they are most naturall, to place them where the nicke may be more exprefly discouered, and therefore in this verse where no such implication is, nor no relation it is otherwife, as thus.

*If ye reprehē my confancie
I will excuse you curſily.*

For in this word [*reprooue*] because there is no extraordinary fence to be inferred, he keepeth his sharpe accent vpon the fillable [*probue*] but in the former veres because they seeme to encounter ech other, they do thereby merite an audible and pleasant alteration of their accents in thos fillables that caufe the subtilltie. Of these maner of nicetees ye shal finde in many places of our booke, but specially where we treate of ornamēt, vnto which we referre you, sauing that we thought good to set downe one example more to solace your mindes with mirth after all these scholasticall preceptes, which can not but bring with them (specially to "Courtiuers) much tedioufnesse, and so to end. In our Comedie intituled *Ginecocratia*: the king was supposed to be a person very amorous and effeminate, and therefore most ruled his ordinary affaires by the aduise of women either for the loue he bare to their persons or liking he had to their pleasant ready witts and vtterance. Comes me to the Court one *Polemon* an honest plaine man of the country, but rich : and hauing a fuite to the king, met by chaunce with one *Philino*, a louver of wine and a merry companion in Court, and praied him in that he was a stranger that he would vouchsafe to tell him which way he were best to worke to get his fuite, and who were most in credit and fauour about the king, that he might seeke to them to furder his attempt. *Philino* perceyuing the plainnesse of the man, and that there would be some good done with him, told *Polemon*

that if he would well consider him for his labor he would bring him where he should know the truth of all his demaundes by the fentence of the Oracle. *Polemon* gaue him twentie crownes, *Philino* brings him into a place where behind an arras cloth hee himselfe spake in manner of an Oracle in these meeters, for so did all the Sybils and sothfaiers in old times give their answers.

Your best way to worke - and marke my words well,
Not money : nor many,
Nor any : but any,
Not weemen, but weemen beare the bell.

Polemon wist not what to make of this doubtful speach, and not being lawfull to importune the oracle more then once in one matter, conceyued in his head the pleasanter construction, and stacke to it : and hauing at home a fayre young damsell of eightene yeares old to his daughter, that could very well behauue her selfe in countenance and also in her language, apparelled her as gay as he could, and brought her to the Court, where *Philino* harkning daily after the euent of this matter, met him, and recommended his daughter to the Lords, who perciuing her great beauty and other good parts, brought her to the King, to whom shee exhibited her fathers supplication, and found so great fauour in his eye, as without any long delay she obtained her sute at his hands. *Polemon* by the diligent solliciting of his daughter, wanne his purpoſe : *Philino* gan a good reward and vſed the matter ſo, as howſoever the oracle had bene conſtrued, he could not haue receiued blame nor discredit by the ſucceſſe, for euery waies it would haue prooued true, whether *Polemons* daughter had obtayned the ſute, or not obtained it. And the ſubtiltie lay in the accent and Orthographie of theſe two wordes [any] and [weemen] for [any] being deuided ſounds [a ne or neere perfon to the king: and [weemen] being diuided ſounds *wee men*, and not [weemen] and ſo by this meane *Philino* ſerued all turnes and ſhifted himſelfe from blame, not vnlike the tale of the Rattlemouse who in the warres proclaimed betweene

the foure footed beastes, and the birdes, beyng sent for by the Lyon to be at his musters, excused himfelfe for that he was a foule and flew with winges: and beyng sent for by the Eagle to serue him, sayd that he was a foure footed beast, and by that craftie cauill escaped the danger of the warres, and shunned the seruice of both Princes. And euer since fate at home by the fires side, eating vp the poore husbandmans baken, halfe lost for lacke of a good huswifes looking too.

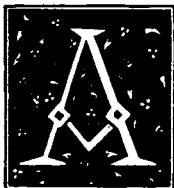
F I N I S.





THE THIRD BOOKE, OF ORNAMENT.

CHAP. I. Of Ornament Poeticall.



No doubt the good proportion of any thing doth greatly adorne and commend it and right so our late remembred proportions doe to our vulgar Poesie : so is there yet requisite to the perfection of this arte, another maner of exornation, which resteth in the fashioning of our makers language and stile, to such purpose as it may delight and allure as well the mynde as the eare of the hearers with a certaine noueltie and strange maner of conueyance, disguising it no litle from the ordinary and accustomed : neuerthelesse making it nothing the more vnseemely or misbecomming, but rather decenter and more agreeable to any ciuill eare and vnderstanding. And as we see in these great Madames of honour, be they for personage or otherwise neuer so comely and bewtifull, yet if they want their courtly habillements or at leastwise such other apparell as custome and civilitie haue ordained to couer their naked bodies, would be halfe ashamed or greatly out of countenaunce to be

seen in that sort, and perchance do then thinke them-selues more amiable in euery mans eye, when they be in their richest attire, suppose of filkes or tyseswes and costly embrodieries, then when they go in cloth or in any other plaine and simple apparell. Euen so cannot our vulgar Poesie shew it selfe either gallant or gorgious, if any lymme be left naked and bare and not clad in his kindly clothes and coulours, such as may conuey them somwhat out of sight, that is from the commonon course of ordinary speach and capacitie of the vulgar iudgement, and yet being artificially handled must needs yeld it much more bewtie and commendation. This ornament we speake of is giuen to it by figures and figuratiue speaches, which be the flowers as it were and coulours that a Poet setteth vpon his language of arte, as the embroderer doth his stone and perle, or passemens of gold vpon the stuffe of a Princely garment, or as th'Excellent painter bestoweth the rich Orient coulours vpon his table of pourtraiete: so neuer-theleſſe as if the same coulours in our arte of Poesie (as well as in those other mechanickall artes) be not well tempered, or not well layd, or be vsed in exceſſe, or neuer ſo little diſordered or misplaced, they not onely giue it no maner of grace at all, but rather do diſfigure the stuffe and fpill the whole workmanship taking away all bewtie and good liking from it, no leſſe then if the crimfon tainte, which ſhould be laid vpon a Ladies lips, or right in the center of her cheekeſ ſhould by ſome ouerlight or miſhap be applied to her forhead or chinne, it would make (ye would ſay) but a very riſiculous bewtie, wherfore the chief prayſe and cunning of our Poet is in the diſcreet vſing of his figures, as the ſkilfull painters is in the good conueyance of his coulours and shadowing traits of his penſil, with a delectable varietie, by all meaſure and iuft proportion, and in places moſt aptly to be beſtowed.

CHAP. II.

*How our writing and speaches publike ought to be figuratiue,
and if they be not doe greatly disgrace the cause and
purpose of the speaker and writer.*

BVt as it hath bene alwayes reputed a great fault to vse figuratiue speaches foolishly and indiscretly, so is it esteemed no lesse an imperfection in mans vterance, to haue none vse of figure at all, specially in our writing and speaches publike, making them but as our ordinary talke, then which nothing can be more vnsauourie and farre from all ciuitie. I remember in the first yeare of Queenes Maries raigne a Knight of Yorkshire was chofen speaker of the Parliament, a good gentleman and wife, in the affaires of his shire, and not vnlearned in the lawes of the Realme, but as well for some lack of his teeth, as for want of language nothing well spoken, which at that time and busynesse was most behooffull for him to haue bene: this man after he had made his Oration to the Queene; which ye know is of course to be done at the first assembly of both hou ses; a bencher of the Temple both well learned and very eloquent, returning from the Parliament house asked another gentleman his frend how he liked M. Speakers Oration: mary quoth th'other, me thinks I heard not a better alehouse tale told this feuen yeares. This happened because the good old Knight made no difference betweene an Oration or publike speach to be deliuered to th'ear of a Princes Maiestie and state of a Realme, then he would haue done of an ordinary tale to be told at his table in the countrey, wherein all men know the oddes is very great. And though graue and wise counsellours in their consultations doe not vse much superfluous eloquence, and also in their iudicall hearings do much mislike all scholaſtically rhetoricks: yet in ſuch a caſe as it may be (and as this Parliament was) if the Lord Chancelour of England or Archbiſhop of

Canterbury himselfe were to speake, he ought to doe it cunningly and eloquently, which can not be without the vse of figures : and neuerthelesse none impeachment or blemish to the grauitie of their persons or of the cause : wherein I report me to them that knew Sir *Nicholas Bacon* Lord keeper of the great Seale, or the now Lord Treaorer of England, and haue bene conuersant with their speaches made in the Parliament house and Starrechamber. From whose lippes I haue seene to proceede more graue and naturall eloquence, then from all the Oratours of Oxford or Cambridge, but all is as it is handled, and maketh no matter whether the same eloquence be naturall to them or artificiall (though I thinke rather naturall) yet were they knownen to be learned and not vnskilfull of th'arte, when they were yonger men : and as learning and arte teacheth a schollar to speake, so doth it also teach a counsellour, and awell an old man as a yong, and a man in authoritie, awell as a priuate perfon, and a pleader awell as a preacher, euery man after his sort and calling as best becommeth : and that speach which becommeth one, doth not become another, for maners of speaches, some serue to work in excesse, some in mediocritie, some to graue purposes, some to light, some to be short and brief, some to be long, some to stirre vp affections, some to pacifie and appease them, and these common despisers of good vterance, which resteth altogether in figuratiue speaches, being well vsed whether it come by nature or by arte or by exercise, they be but certaine grosse ignorance of whom it is truly spoken *scientia non habet inimicum nisi ignorantem*. I haue come to the Lord Keeper Sir *Nicholas Bacon*, and found him sitting in his gallery alone with the works of *Quintilian* before him, in deede he was a most eloquent man, and of rare learning and wisedome, as euer I knew England to breed, and one that ioyed as much in learned men and men of good witts. A Knight of the Queenes priuie chamber, once intreated a noble woman of the Court, being in great fauour about her Maiestie (to th'intent

to remoue her from a certaine displeasure, which by finister opinion she had conceiued against a gentleman his friend) that it would please her to heare him speake in his own caufe, and not to condemne him vpon his aduersaries report : God forbid said she, he is to wife for me to talke with, let him goe and satisfie such a man naming him : why quoth the Knight againe, had your Ladyship rather heare a man talke like a foole or like a wife man ? This was because the Lady was a litle peruerse, and not diispoed to reforme her selfe by hearing reaon, which none other can so well beate into the ignorant head, as the well spoken and eloquent man. And because I am so farre waded into this diicourse of eloquence and figuratiue speaches, I will tell you what hapned on a time my selfe being present when certaine Doctours of the ciuil law were heard in a litigious cause betwixt a man and his wife : before a great Magistrat who (as they can tell that knew him) was a man very well learned and graue, but somewhat fowre, and of no plaufible vtterance: the gentlemans chaunce, was to say : my Lord the simple woman is not so much to blame as her lewde abbettours, who by violent perfwasions haue lead her into this wilfulness. Quoth the iudge, what neede such eloquent termes in this place, the gentlemau replied, doth your Lordship mislike the terme, [*violent*] and me thinkes I speake it to great purpose : for I am sure she would neuer haue done it, but by force of perfwasion : and if perfwasions were not very violent, to the minde of man it could not haue wrought so strange an effect as we read that it did once in Agypt, and would haue told the whole tale at large, if the Magistrate had not passed it ouer very pleasantly. Now to tell you the whole matter as the gentleman intended, thus it was. There came into Agypt a notable Oratour, whose name was *Hegesias* who inueyed so much against the incommodities of this transitory life, and so highly commended death the dispatcher of all euils ; as a great number of his hearers destroyed themselues, some with weapon,

some with poyson, others by drowning and hanging themselues to be rid out of this vale of misery, in so much as it was feared least many moe of the people would haue miscaried by occasion of his perswasions, if king *Ptolome* had not made a publicke proclamation, that the Oratour should auoyde the countrey, and no more be allowed to speake in any matter. Whether now perswasions, may not be said violent and forcible to simple myndes in speciaall, I referre it to all mens judgements that heare the story. At least waies, I finde this opinion, confirmed by a pretie devise or embleme that *Lucianus* alleageth he saw in the pourtraint of *Hercules* within the Citie of Marfeills in Prouence : where they had figured a luffie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who stood a farre off and seemed to be drawen to him by the force of that chayne fastned to his tong, as who would say, by force of his perswasions. And to shew more plainly that eloquence is of great force (and not as many men thinke amisse) the propertie and gift of yong men onely, but rather of old men, and a thing which better becommeth hory haires then beardlesse boyes, they seeme to ground it vpon this reasoun: age (say they and most truly) brings experience, experience bringeth wisedome, long life yeldes long vse and much exercise of speach, exercise and custome with wisedome, make an assured and voluble vtterance: so is it that old men more then any other soft speake most grauely, wifely, assuredly, and plausibly, which partes are all that can be required in perfite eloquence, and so in all deliberations of importance where counsellours are allowed freely to opyne and shew their conceits, good perswasion is no lesse requisite then speach it selfe: for in great purposes to speake and not to be able or likely to perswade, is a vayne thing: now let vs returne backe to say more of this Poeticall ornament.

CHAP. III.

How ornament Poeticall is of two sortes according to the double vertue and efficacie of figures.



His ornament then is of two sortes, one to satisfie and delight th'eare onely by a goodly outward shew set vpon the matter with wordes, and speaches smothly and tunably running: another by certaine intendments or fence of such wordes and speaches inwardly working a stirre to the mynde: that first qualitie the Greeks called *Energia*, of this word *argos*, because it geueth a glorious lustre and light. This latter they called *Energia* of *ergon*, becaufe it wrought with a strong and vertuous operation; and figure breedeth them both, some seruing to giue glosse onely to a language, some to geue it efficacie by fence, and so by that meanes some of them serue th'eare onely, some serue the conceit onely and not th'eare: there be of them also that serue both turnes as common seruitours appointed for th'one and th'other purpose, which shalbe hereaster spoken of in place: but because we haue alleaged before that ornament is but the good or rather bewtifull habite of language or stile, and figuratiue speaches the instrument wherewith we burnish our language fashioning it to this or that measure and proportion, whence finally refulteth a long and continuall phrase or maner of writing or speach, which we call by the name of *stile*: we wil first speake of language, then of stile, laftly of figure, and declare their vertue and differences, and also their vse and best application, and what portion in exornation euery of them bringeth to the bewtifying of this Arte.

CHAP. IIII.

Of Language.

Peach is not naturall to man sauing for his onely habilitie to speake, and that he is by kinde apt to vtter all his conceits with sounds and voyces diuersified many maner of wayes, by meanes of the many and fit instruments he hath by nature to that purpose, as a broad and voluble tong, thinne and mouable lippes, teeth euuen and not shagged, thick ranged, a round vaulted pallate, and a long throte, besides an excellent capacitie of wit that maketh him more disciplinable and imitat�ive then any other creature: then as to the forme and action of his speach, it commeth to him by arte and teaching, and by vse or exercife. But after a speach is fully fashioned to the common vnderstanding, and accepted by consent of a whole countrey and nation, it is called a language, and receaueth none allowed alteration, but by extraordinary occasions by little and little, as it were insensiblly bringing in of many corruptions that creepe along with the time: of all which matters, we haue more largely spoken in our bookees of the originals and pedigree of the English tong. Then when I say language, I meane the speach wherein the Poet or maker writeth be it Greek or Latine, or as our case is the vulgar English, and when it is peculiar vnto a countrey it is called the mother speach of that people: the Greekes terme it *Idioma*: so is ours at this day the Norman English. Before the Conquest of the Normans it was the Anglesaxon, and before that the British, which as some will, is at this day, the Walsh, or as others affirme the Cornish: I for my part thinke neither of both, as they be now spoken and p[r]onounced. This part in our maker or Poet must be heedly looked vnto, that it be naturall, pure, and the most vsuall of all his countrey: and for the same purpose rather that which is spoken in the kings Court, or in the good townes and Cities within

the land, then in the marches and frontiers, or in port townes, where straungers haunt for traffike sake, or yet in Vniuersities where Schollers vse much peeuiish affectation of words out of the primatiue languages, or finally, in any vplandish village or corner of a Realme, where is no resort but of poore rusticall or vnciuill people: neither shall he follow the speach of a craftes man or carter, or other of the inferiour sort, though he be inhabitant or bred in the best towne and Citiie in this Realme, for such persons doe abuse good speaches by strange accents or ill shapen foundes, and false ortographie. But he shall follow generally the better brought vp sort, such as the Greekes call [*charientes*] men ciuill and graciously behauoured and bred. Our maker therfore at these dayes shall not follow *Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vse with vs: neither shall he take the termes of Northern-men, such as they vse in dayly talke, whether they be noble men or gentlemen, or of their best clarkes all is a matter: nor in effect any speach vsed beyond the riuier of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet it is not so Courtly nor so currant as our Southerne English is, no more is the far Westerne mans speach: ye shall therefore take the vsuall speach of the Court, and that of London and the shires lying about London within lx. myles, and not much aboue. I say not this but that in euery shyre of England there be gentlemen and others that speake but specially write as good Southerne as we of Middlesex or Surrey do, but not the common people of euery shire, to whom the gentlemen, and also their learned clarkes do for the most part condescend, but herein we are already ruled by th'English Dictionaries and other bookees written by learned men, and therefore it needeth none other direction in that behalfe. Albeit peraduenture some small admonition be not impertinent, for we finde in our English writers many wordes and speaches amendable, and ye shall see in

some many inkhorne termes so ill affected brought in by men of learning as preachers and schoolemasters: and many straunge termes of other languages by Secretaries and Marchaunts and trauailours, and many darke wordes and not vsuall nor well sounding, though they be dayly spoken in Court. Wherefore great heed must be taken by our maker in this point that his choise be good. And peraduenture the writer hereof be in that behalfe no lesse faultie then any other, vsing many straunge and vnaccustomed wordes and borrowed from other languages: and in that respect him selfe no meete Magistrate to reforme the same errours in any other person, but since he is not vnwilling to acknowledge his owne fault, and can the better tell how to amend it, he may seem a more excusable correctour of other mens: he intendeth therefore for an indifferent way and vniuersall benefite to taxe him selfe first and before any others.

These be words vsed by th'author in this present treatise, *scientifcke*, but with some reason, for it answereth the word *mechanicall*, which no other word could haue done so properly, for when hee spake of all artificers which rest either in science or in handy craft, it followed necessarilie that *scientifique* should be coupled with *mechanicall*: or els neither of both to haue bene allowed, but in their places: a man of science liberall, and a handicrafts man, which had not bene so cleanly a speech as the other *Maior-domo*: in truth this word is borrowed of the *Spaniard* and *Italian*, and therefore new and not vsuall, but to them that are acquainted with the affaires of Court: and so for his iolly magnificece (as this case is) may be accepted among Courtiers, for whom this is specially written. A man might haue said in steade of *Maior-domo*, the French word (*maistre d'hostell*) but ilsaouredly, or the right English word (*Lord Steward*.) But me thinks for my owne opinion this word *Maior-domo* though he be borrowed, is more acceptable than any of the rest, other men may iudge otherwise. *Politien*, this word also is receiued from the

Frenchmen, but at this day vsuall in Court and with all good Secretaries: and cannot finde an English word to match him, for to haue said a man politique, had not bene so wel: bicause in trueth that had bene no more than to haue said a ciuil person. *Politien* is rather a surueyour of ciuitie than ciuil, and a publique minister or Counsellor in the state. Ye haue also this worde *Conduit*, a French word, but well allowed of vs, and long since vsuall, it soundes somewhat more than this word (leading) for it is applied onely to the leading of a Captaine, and not as a little boy shoulde leade a blinde man, therefore more proper to the case when he faide, *conduict* of whole armes: ye finde also this word *Idiome*, taken from the Greekes, yet seruing aptly, when a man wanteth to exprefse so much vnles it be in two words, which furpluffage to auoide, we are allowed to draw in other words fingle, and afmuch significatiue: this word *significatiue* is borrowed of the Latine and French, but to vs brought in first by some Noble-mans Secretarie, as I thinke, yet doth so well serue the turne, as it could not now be spared: and many more like vsurped Latine and French words: as, *Methode, methodicall, placation, function, assubtiling, refining, compendious, prolix, figuratiue, inueigle*. A terme borrowed of our common Lawyers. *impression*, also a new terme, but well expressing the matter, and more than our English word. These words, *Numerous, numerosithee, metricall, harmonicall*, but they cannot be refused, specially in this place for description of the arte. Also ye finde these words, *pendrate, penetrable, indignitie*, which I cannot see how we may spare them, whatsoeuer fault wee finde with Ink-horne termes: for our speach wanteth wordes to such fence so well to be vfed: yet in steade of *indignitie*, yee haue vnworthiness: and for *penetrare*, we may say *pearce*, and that a French terme also, or *broche*, or enter into with violence, but not so well sounding as *penetrare*. Item, *sauage*, for wilde: *obscure*, for darke. Item these words, *declination, de-sinuation, dimention*, are scholaſtically termes in deede.

and yet very proper. But peraduenture (and I could bring a reason for it) many other like words borrowed out of the Latin and French, were not so well to be allowed by vs, as these words, *audacious*, for bold: *fecunditie*, for eloquence: *egregious*, for great or notable: *implete*, for replenished: *attemptat*, for attempt: *compatibile*, for agreeable in nature, and many more. But herein the noble Poet *Horace* hath said inough to satisfie vs all in these few verses.

*Multa renascuntur quæ iam cecidere cudent que
Quæ nunc sunt in honore vocabula si volet vñus
Quem penes arbitrium est et vis et norma loquendi.*

Which I haue thus englisched, but nothing with so good grace, nor so briefly as the Poet wrote.

*Many a word yfayne shall eft arise
And such as now bene held in hiesl pris
Will fall as fast, when vse and custome will
Only vmpiers of speach, for force and skill.*

CHAP. V.
Of Stile.



Tile is a constant and continual phrase or tenour of speaking and writing, extending to the whole tale or proesse of the poeme or historie, and not properly to any pEEce or member of a tale: but is of words speeches and sentences together, a certaine contriued forme and qualitie, many times naturall to the writer, many times his peculier by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peraduenture cannot easily alter into any other. So we say that *Ciceroes* stile, and *Salustis* were not one, nor *Cesars* and *Liuies*, nor *Homers* and *Hesiodus*, nor *Herodotus* and *Theucidides*, nor *Euripiades* and *Aristophanes*, nor *Erasmus* and *Budeus* stiles. And becaufe this continuall course and manner of writing or speech sheweth the matter and disposition of the writers minde, more than one or few words or sentences can shew, therefore there be that haue called

stile, the image of man [*mentis character*] for man is but his minde, and as his minde is tempered and qualified, so are his speecches and language at large, and his inward conceits be the mettall of his minde, and his manner of vtterance the very warp and woofe of his conceits, more plaine, or busie and intricate, or otherwise affected after the rate. Most men say that not any one point in all *Phisiognomy* is so certaine, as to iudge a mans manners by his eye: but more assuredly in mine opinion, by his dayly maner of speech and ordinary writing. For if the man be graue, his speech and stile is graue: if light-headed, his stile and language also light: if the minde be haughtie and hoate, the speech and stile is also vehement and stirring: if it be colde and temperate, the stile is also very modest: if it be humble, or base and meeke, so is also the language and stile. And yet peraduenture not altogether so, but that euery mans stile is for the most part according to the matter and subiect of the writer, or so ought to be, and conformable therunto. Then againe may it be said as wel, that men doo chuse their subiects according to the mettal of their minds, and therfore a high minded man chuseth him high and lofty matter to write of. The base courage, matter base and lowe, the meane and modest mind, meane and moderate matters after the rate. Howsoeuer it be, we finde that vnder these three principall complexions (if I may with leaue so terme them) high, meane and base stile, there be contained many other humors or qualities of stile, as the plaine and obscure, the rough and smoth, the facill and hard, the plentiful and barraine, the rude and eloquent, the strong and feeble, the vehement and cold stiles, all which in their euill are to be reformed, and the good to be kept and vsed. But generally to haue the stile decent and comely it behoueth the maker or Poet to follow the nature of his subiect, that is if his matter be high and loftie that the stile be so to, if meane, the stile also to be meane, if base, the stile humble and base accordingly: and

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they that do otherwise vse it, applying to meane matter, hie and lostie stile, and to hie matters, stile eyther meane or base, and to the base matters, the meane or hie stile, do vtterly disgrace their poesie and shew themselues nothing skilfull in their arte, nor hauing regard to the decencie, which is the chiese prafe of any writer. Therefore to ridde all louers o learning from that errorre, I will as neere as I can set downe, which matters be hie and lostie, which be but meane, and which be low and base, to the intent the stiles may be fashioned to the matters, and keepe their *decorum* and good proportion in euery respect: I am not ignorant that many good clerkes be contrary to mine opinion, and say that the lostie style may be decently vsed in a meane and base subiect and contrariwise, which I do in parte acknowledge, but with a reasonable qualification. For *Homer* hath so vsed it in his trifling worke of *Batrachomyomachia*: that is in his treatise of the warre betwixt the frogs and the mice. *Virgill* alfo in his *bucolickes*, and in his *georgicks*, whereof the one is counted meane, the other base, that is the husbandinans discourses and the shepheards, but hereunto serueth a reason in my simple conceite: for first to that trifling poeme of *Homer*, though the frog and the mouse be but litle and ridiculous beasts, yet to treat of warre is an high subiect, and a thing in euery respect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiali grandiloquence, if it be set foorth in his kind and nature of warre, euen betwixt the basest creatures that can be imagined: so also is the Ante or pismire, and they be but little creeping things, not perfect beasts, but *insect*, or wormes: yet in describing their nature and instinct, and their manner of life approaching to the forme of a common-welth, and their properties not vnlike to the vertues of most excellent gouernors and captaines, it asketh a more maiestie of speach then would the description of an other beastes life or nature, and perchance of many matters perteyning vnto the

bafer sort of men, because it resembleth the historie of a ciuill regiment, and of them all the chiefe and most principall which is *Monarchie*: so also in his *bucolicks*, which are but pastorall speaches and the basest of any other poeme in their owne proper nature: *Virgill* vfed a somewhat swelling stile when he came to insinuate the birth of *Marcellus* heire apparant to the Emperour *Augustus*, as child to his sister, aspiring by hope and greatnes of the house, to the succession of the Empire, and establishment thereof in that familie: whereupon *Virgill* could no lesse then to vse such manner of stile, whatsoeuer condition the poeme were of and this was decent, and no fault or blemish, to confound the tennors of the stiles for that cause. But now when I remember me againe that this *Eglogue*, (for I haue read it somewhere) was conceiued by *Oclauian* th'Emperour to be written to the honour of *Pollio* a citizen of Rome, and of no great nobilitie, the same was misliked againe as an implicatiue, nothing decent nor proportionable to *Pollio* his fortunes and calling, in which respect I might say likewise the stile was not to be such as if it had bene for the Emperours owne honour, and those of the bloud imperiall, then which subiect there could not be among the *Romane* writers an higher nor grauer to treat vpon: so can I not be remoued from mine opinion, but still me thinks that in all decencie the stile ought to conforme with the nature of the subiect, otherwise if a writer will seeme to obserue no *decorum* at all, nor passe how he fashion his tale to his matter, who doubteth but he may in the lightest cause speake like a Pope, and in the grauest matters prate like a parrat, and finde wordes and phrases ynough to serue both turnes, and neither of them commendably, for neither is all that may be written of Kings and Princes such as ought to keepe a high stile, nor all that may be written vpon a shepheard to keepe the low, but according to the matter reported, if that be of high or base nature: for every pety pleasure, and vayne delight of a king are not to [be] accompted high matter for the height of his estate, but meane and perchaunce very base and vile: nor so a

Poet or historiographer, could decently with a high stile reporte the vanities of *Nero*, the ribaudries of *Caligula*, the idlenes of *Domitian*, and the riots of *Hellogabalus*. But well the magnanimitie and honorable ambition of *Cæsar*, the prosperities of *Augustus*, the grauitie of *Tiberius*, the bountie of *Traiane*, the wisedome of *Aurelius*, and generally all that which concerned the highest honours of Emperours, their birth, alliaances, gouernement, exploits in warre and peace, and other publike affaires: for they be matter stately and high, and require a stile to be lift vp and aduaanced by choyse of wordes, phrases, sentences, and figures, high, loftie, eloquent, and magnifik in proportion: so be the meane matters, to be caried with all wordes and speaches of smothneffe and pleasant moderation, and finally the base things to be holden within their teder, by a low, myld, and simple maner of vtterance, creeping rather than clyming, and marching rather then mounting vpwardes, with the wings of the stately subiects and stile.

CHAP. VI.

Of the high, low, and meane subiect.



He matters therefore that concerne the Gods and diuine things are highest of all other to be couched in writing, next to them the noble gests and great fortunes of Princes, and the notable accidents of time, as the greatest affaires of war and peace, these be all high subiectes, and therefore are deliuered ouer to the Poets *Hymnick* and historicall who be occupied either in diuine laudes, or in *heroicall* reports: the meane matters be those that concerne meane men, their life and busines, as lawyers, gentlemen, and marchants, good householders and honest Citizens, and which found neither to matters of state nor of warre, nor leagues, nor great alliances, but smatch all the common conuerfation, as of the ciuiller and better sort of men: the base and low matters be the doings of the common artifcer, ser-

uingman, yeoman, groome, husbandman, day-labourer, failer, shepheard, swynard, and such like of homely calling, degree and bringing vp: so that in euery of the sayd three degrees, not the selfe same vertues be egally to be praysed nor the same vices, egally to be dispraised, nor their loues, mariages, quarels, contracts and other behauours, be like high nor do require to be set fourth with the like stile: but euery one in his degree and decencie, which made that all *hymnes* and histories, and Tragedies, were written in the high stile: all Comedies and Enterludes and other common Poefies of loues, and such like in the meane stile, all *Eglogues* and pasto-rall poemes in the low and base stile, otherwife they had bene vtterly disproporcioned: likewife for the same cause some phrases and figures be onely peculiare to the high stile, some to the base or meane, some common to all three, as shalbe declared more at large hereafter when we come to speake of figure and phrase: also some wordes and speaches and sentences doe become the high stile, that do not become th'other two. And contrariwise, as shalbe said when we talke of words and sentences: finally some kinde of measure and concord, doe not befeeme the high stile, that well become the meane and low, as we haue said speaking of concord and measure. But generally the high stile is disgraced and made foolish and ridiculous by all wordes affected, counterfeit, and puffed vp, as it were a windball carrying more countenance then matter, and can not be better resembled then to these mid Sommer pageants in London, where to make the people wonder are set forth great and vglie Gyants marching as if they were aliue, and armed at all points, but within they are stuffed full of browne paper and tow, which the shrewd boyes vnder-peering, do guilefully discouer and turne to a great derision: also all darke and vnaccustomed wordes, or rusticall and homely, and sentences that hold too much of the mery and light, or infamous and vnshamefast are to be accounted of the same sort, for such speaches become not Princes, nor great estates, nor them that write

of their doings to vtter or report and intermingle with the graue and weightie matters.

*CHAP. VII.
Of Figures and figuratiue speaches.*



S figures be the instruments of ornament in euery language, so be they also in a forte abuses or rather trespasses in speach, because they passe the ordinary limits of common vtterance, and be occupied of purpose to deceiue the eare and also the minde, drawing it from plainnesse and simplicitie to a certaine doublenesse, whereby our talke is the more guilefull and abusing, for what els is your *Metaphor* but an inuer-
sion of fence by transport; your *allegorie* by a duplicitie of meaning or dissimulation vnder couert and darke intendments: one while speaking obscurely and in riddle called *Enigma*: another while by common prouerbe or Adage called *Paremia*: then by merry skoffe called *Ironia*: then by bitter tawnt called *Sarcasmus*: then by periphrase or circumlocution when all might be said in a word or two: then by incredible compari-
son giuing credit, as by your *Hyperbole*, and many other waies seeking to inueigle and appassionate the mind: which thing made the graue iudges *Areopagites* (as I find written) to forbid all manner of figuratiue speaches to be vsed before them in their consistorie of Iustice, as meere illusions to the minde, and wresters of vpright judgement, saying that to allow such manner of forraine and coulored talke to make the iudges affectioned, were all one as if the carpenter before he began to square his timber would make his squire [square?] crooked: in so much as the straite and vpright mind of a Judge is the very rule of iustice till it be peruerted by affection, This no doubt is true and was by them grauely con-
sidered: but in this case because our maker or Poet is appointed not for a iudge, but rather for a pleader, and that of pleasant and louely caufes and nothing perillous, such as be those for the triall of life, limme, or liuely-

hood ; and before judges neither fower nor feuere, but in the eare of princely dames, yong ladies, gentlewomen and courtiers, beyng all for the most part either meeke of nature, or of pleasant humour, and that all his abuses tende but to dispose the hearers to mirth and follace by pleasant conueyance and efficacy of speach, they are not in truth to be accompted vices but for vertues in the poetical science very commendable. On the other side, such trespasses in speach (whereof there be many) as geue dolour and disliking to the eare and minde, by any foule indecencie or disproportion of sounde, situation, or fence, they be called and not without cause the vicious parts or rather herefies of language : wherefore the matter resteth much in the definition and acceptance of this word [*decorum*] for whatsoeuer is so, cannot iustly be misliked. In which respect it may come to passe that what the Grammarien setteth downe for a viciosity in speach may become a vertue and no vice, contrariwise his commended figure may fall into a reprochfull fault : the best and most assured remedy whereof is, generally to follow the saying of *Bias* : *ne quid nimis*. So as in keeping measure, and not exceeding nor shewing any defect in the vise of his figures, he cannot lightly do amisse, if he haue besides (as that must needes be) a speciall regard to all circumstancies of the person, place, time, cause and purpose he hath in hand, which being well obserued it easily auoideth all the recited inconueniences, and maketh now and then very vice goe for a formall vertue in the exercise of this Arte.

CHAP. VIII.

Sixte points set downe by our learned forefathers for a generall regiment of all good vtterance be it by mouth or by writing.



Vt before there had bene yet any precise obseruation made of figuratiue speeches, the first learned artificers of language considered that the bewtie and good grace of vtterance rested in no [fo] many pointes :

and whatsoeuer transgressed those lymits, they counted it for vicious ; and thereupon did set downe a manner of regiment in all speech generally to be obserued, consisting in sixe pointes. First they said that there ought to be kept a decent proportion in our writings and speach, which they termed *Analogia*. Secondly, that it ought to be voluble vpon the tongue, and tunable to the eare, which they called *Taxis*. Thirdly, that it were not tediously long, but briefe and compendious, as the matter might beare, which they called *Syntomia*. Fourthly, that it should cary an orderly and good construction, which they called *Synthesis*. Fifty, that it should be a sound, proper and naturall speach, which they called *Ciriologia*. Sixty, that it should be liuely and stirring, which they called *Tropus*. So as it appeareth by this order of theirs, that no vice could be committed in speech, keeping within the bounds of that restraint. But sir, all this being by them very well conceiued, there remayned a greater difficultie to know what this proportion, volubilitie, good construction, and the rest were, otherwise we could not be euer the more relieved. It was therefore of necessitie that a more curious and particular description should bee made of euery manner of speech, either transgressing or agreeing with their said generall prescript. Whereupon it came to passe, that all the commendable parts of speech were set foorth by the name of figures, and all the illaudable partes vnder the name of vices, or viciosities, of both which it shall bee spoken in their places.

CHAP. IX.

How the Greeks first, and afterward the Latines, invented new names for euery figure, which this Author is also enforced to doo in his vulgar.



He Greekes were a happy people for the freedome and liberty of their language, because it was allowed them to invent any new name that they listed, and to peece many words together to make of

them one entire, much more significatiue than the single word. So among other things did they to their figuratiue speeches deuise certaine names. The Latines came somewhat behind them in that point, and for want of conuenient single wordes to expresse that which the Greeks could do by cobling many words together, they were faine to vse the Greekes still, till after many yeares that the learned Oratours and good Grammarians among the Romaines, as *Cicero*, *Varro*, *Quintilian*, and others strained themselues to giue the Greeke wordes Latin names, and yet nothing so apt and fitty. The same course are we drien to follow in this description, since we are enforced to cull out for the vse of our Poet or maker all the most commendable figures. Now to make them knownen (as behoueth) either we must do it by th'original Greeke name or by the Latine, or by our owne. But when I consider to what sort of Readers I write, and how ill faring the Greeke terme would sound, in the English eare, then also how short the Latines come to expresse manie of the Greeke originals. Finally, how well our language serueth to supplie the full signification of them both, I haue thought it no lesse lawfull, yea peraduenture vnder licence of the learned, more laudable to vse our owne naturall, if they be well chosen, and of proper signification, than to borrow theirs. So shall not our English Poets, though they be to seeke of the Greeke and Latin languages, lament for lack of knowledge sufficient to the purpose of this arte. And in case any of these new English names giuen by me to any figure, shall happen to offend. I pray that the learned will beare with me and to thinke the straungenesse thereof proceedes but of noueltie and disfaquaintance with our eares, which in processe of tyme, and by custome will frame very well: and such others as are not learned in the primitiue languages, if they happen to hit vpon any new name of myne (so ridiculous in their opinion) as may moue them to laughter, let such persons, yet assure themselues that such names go as neare as may

be to their originals, or els serue better to the purpose of the figure then the very originall, refering alwayes, that such new name should not be vnpleasant in our vulgar nor harsh vpon the tong: and where it shall happen otherwise, that it may please the reader to thinke that hardly any other name in our English could be found to serue the turne better. Againe if to auoid the hazard of this blamme I should haue kept the Greek or Latin still it would haue appeared a little too scholasticall for our makers, and a peece of worke more fit for clerkes then for Courtiers for whose instruction this trauaile is taken: and if I should haue left out both the Greeke and Latine name, and put in none of our owne neither: well perchance might the rule of the figure haue bene set downe, but no convenient name to hold him in memory. It was therfore expedient we deuised for euery figure of importance his vulgar name, and to ioyne the Greeke or Latine originall with them; after that sort much better satisfying awel the vulgar as the learned learner, and also the authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.

CHAP. X.

A diuision of figures, and how they serue in exornation of language.



And because our chiefe purpose herein is for the learning of Ladies and young Gentlewomen, or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their priuate recreation to make now and then ditties of pleasure, thinking for our parte none other science so fit for them and the place as that which teacheth *beau* semblant, the chiefe profession awell of Courting as of poesie: since to such manner of mindes nothing is more comberfome then tedious doctrines and schollary methodes of discipline, we haue in our owne conceit deuised a new and strange modell of this arte, fitter to please the Court then the schoole,

and yet not vnecessary for all such as be willing them-selves to become good makers in the vulgar, or to be able to iudge of other mens makings: wherefore, intending to follow the course which we haue begun, thus we say: that though the language of our Poet or maker be pure and clenly, and not disgraced by such vicious parts as haue bene before remembred in the Chapter of language, be sufficiently pleasing and commendable for the ordinarie vse of speech; yet is not the same so well appointed for all purposes of the excellent Poet, as when it is gallantly arrayed in all his colours which figure can set vpon it, therefore we are now further to determine of figures and figuratiue speeches. Figuratiue speech is a noueltie of language evidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing and figure it selfe is a certayne liuely or good grace set vpon wordes, speaches and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many manner of alterations in shape, in sounde, and also in fence, sometime by way of surplusage, sometime by defect, sometime by disorder, or mutation, and also by putting into our speaches more pithe and sublance, subtiltie, quicknesse, efficacie or moderation, in this or that sort tuning and tempring them, by amplification, abridgement, opening, closing, enforcing, meekening or otherwise disposing them to the best purpose: whereupon the learned clerks who haue written methodically of this Arte in the two master languages, Greeke and Latine, haue sorted all their figures into three rankes, and the first they bestowed vpon the Poet only: the second vpon the Poet and Oratour indifferently: the third vpon the Oratour alone. And that first sort of figures doth serue th'eare only and may be therefore called *Auricular*: your second serues the conceit only and not th'eare, and may be called *sensable*, not sensible nor yet sententious: your third sort serues as well th'eare as the conceit and may be called *sententious figures*, because not only they properly apperteine to full sentences,

for bewtifying them with a currant and pleasant numerositie, but also giuing them efficacie, and enlarging the whole matter besides with copious amplifications. I doubt not but some busie carpers will scorne at my new deuised termes: *auricular* and *sensable*, saying that I might with better warrant haue vsed in their steads these words, *orthographicall* or *syntacticall*, which the learned Grammarians left ready made to our hands, and do importe as much as th'other that I haue brought, which thing peraduenture I deny not in part, and neuertheleſſe for ſome cauſes thought them not ſo neceſſarie: but with these maner of men I do willingly beare, in reſpect of their laudable endeouour to allow antiquitie and flie innouation: with like beneuelence I truſt they will beare with me writing in the vulgar ſpeach and ſeeking by my nouelties to ſatisfie not the ſchoole but the Court: whereaſ they know very well all old things foone waxe stale and lothſome, and the new deuifes are euer dainty and delicate, the vulgar inſtruction requiring alſo vulgaſ and communicable termes, not clerky or vncouthe as are all theſe of the Greeke and Latine languages primitiuely receiued, vneleſſe they be qualifieſ or by much vfe and custome allowed and our eares made acquainted with them. Thus then I ſay that *auricular* figures be thoſe which worke altera‐tion in th'eare by found, accent, time, and ſlipper volubilitie in vtterance, ſuch as for that reſpect was called by the auncients numeroſtie of ſpeach. And not onely the whole body of a tale in a poeme or historie may be made in ſuch ſort pleasant and agreeable to the eare, but alſo euerie claufe by it ſelue, and every fingle word carried in a claufe, may haue their pleafant ſweetenesſe apart. And ſo long as this qualtie extendeth but to the outward tuning of the ſpeach reaching no higher then th'eare and forcing the mynde little or nothing, it is that vertue which the Greeks call *Enargia* and is the office of the *auricular* figures to perorme. Therefore as the members of language at large are whole ſentences, and ſentences are compact of claues, and claues of

words, and every word of letters and fillables, so is the alteration (be it but of a fillable or letter) much materiall to the sound and sweetenesse of vtterance. Wherefore beginning first at the smalles alterations which rest in letters and fillables, the first sort of our figures *auricular* we do appoint to singel words as they lye in language; the second to clauses of speach; the third to perfitt sentences and to the whole masse or body of the tale be it poeme or historie written or reported.

CHAP. XI.

Of auricular figures apperteining to singel wordes and working by their diuers soundes and audible tunes alteration to the eare onely and not the mynde.



Word as he lieth in course of language is many wayes figured and thereby not a little altered in sound, which consequently alters the tune and harmonie of a meeter as to the eare. And this alteration is sometimes by *adding* sometimes by *rabbaling* of a fillable or letter to or from a word either in the beginning, middle or ending ioyning or vniyoyning of fillables and letters supressing or confounding their seuerall soundes, or by misplacing of a letter, or by cleare exchaunge of one letter for another, or by wrong ranging of the accent. And your figures of addition or surpluse be threee, videl. In the beginning, as to say: *I-doen*, for *doen*, *endanger*, for *danger*, *embolden*, for *bolden*.

In the middle, as to say *renuers*, for *reuers*, *mecterly*, for *meetly*, *goldylockes*, for *goldlockes*.

In th'end, as to say [*remembren*] for [*remembre*] [*spoken*] for [*spoke*]. And your figures of *rabbate* be as many, videl.

From the beginning, as to say [*twixt* for *betwixt*] [*gainsay* for *againesay* :] [*ill* for *euill* :]

From the middle, as to say [*paraunter* for *parauen-ture*] *poorety* for *pouertie*] *souraigne* for *soueraigne*] *tane* for *taken*.]

From the end, as to say [*morne* for *morning*] *bet* for *better*] and such like.

Your swallowing or eating vp one letter by another is when two vowels meete, whereof th'ones found goeth into other, as to say for *to attaine l'attaine* for *sorrow* and *smart for'* and *smart.*]

Your displacing of a fillable as to say [*desier* for *desire.*] *fier* for *fire.*]

By cleare exchaunge of one letter or fillable for another, as to say *euermare* for *euermore*, *wrang* for *wrong*: *gould* for *gold*: *fright* for *fraight* and a hundred moe, which be commonly misused and strained to make rime.

By wrong ranging the accent of a fillable by which meane a short fillable is made long and a long short as to say *soueraine* for *souéraïne*: *gratious* for *grátiouſ*: *endure* for *endüre*: *Salomon* for *Sálomon*.

These many wayes may our maker alter his wordes, and sometimes it is done for pleasure to giue a better sound, sometimes vpon necessitie, and to make vp the rime. But our maker must take heed that he be not to bold specially in exchange of one letter for another, for vnlesse vsuall speach and custome allow it, it is a fault and no figure, and because these be figures of the smalleſt importaunce, I forbeare to giue them any vulgar name.

CHAP. XII.

Of Auricular figures pertaining to clauses of speech and by them working no little alteration to the eare.



S your ſingle wordes may be manywaies tranſfigured to make the meetre or verſe more tunable and melodious, ſo alſo may your whole and entire clauſes be in ſuch ſort contriued by the order of their conſtruction as the eare may receiue a certayne recreation, although the mind for any noueltie of ſence be little or nothing affected. And therefore al your figures of grammatical conſtruction, I accompt them but merely *auricular* in that they reach no furder then the eare. To which there will appeare ſome ſweete or vnfauery point to

offer you dolour or delight, either by some euident defect, or surplusage, or disorder, or immutation in the same speaches notably altering either the congruitie *grammaticall*, or the fence, or both. And first of those that worke by defect, if but one word or some little portion of speach be wanting, it may be supplied by ordinary vnderstanding and vertue of the figure *Eclipsis*, as to say, *so early a man*, for [are ye] so early a man: he is to be intreated, for he is [*easie*] to be intreated: I thanke God I am to liue like a Gentleman, for I am [*able*] to liue, and the Spaniard said in his deuise of armes *acuerdo oluido*, I remember I forget whereas in right congruitie of speach it should be. I remember that I [doo] forget. And in a deuise of our owne [*empêchement pur a choifon*] a let for a furderance whereas it should be said [*vſe*] a let for a surderance, and a number more like speaches defectiue, and supplied by common vnderstanding.

But if it be to mo clauses then one, that some such word be supplied to perfit the congruitie or fence of them all, it is by the figure [*Zugma* or the *Single supply*.] we call him the [*single supplie*] because by one word we serue many clauses of one congruitie, and may be likened to the man that serues many maisters at once, but all of one country or kindred: as to say.

Fellowes and friends and kinne forfooke me quide.

Here this word forfooke satisfieth the congruitie and fence of all three clauses, which would require euyer of them asmuch. And as we setting forth her Maiesties regall petigree, said in this figure of [*Single supplie*.]
Her graundfires Father and Brother was a King
Her mother a crowned Queene, her Sister and her selfe.

Whereas ye see this one word [*was*] serues them all in that they require but one congruitie and fence.

Yet hath this figure of [*Single supplie*] another propertie, occasioning him to change now and then his name: by the order of his supplie, for if it be placed

in the forefront of all the feuerall clauses whom he is to serue as a common seruitour, then is he called by the Greeks *Prozeugma*, by vs the Ringleader. Ringleader : thus

*Her beautie perst mine eye, her speach mine wofull hart :
Her presence all the powers of my discourse. etc.*

Where ye see that this one word [*perst*] placed in the foreward, satisfieth both in fence and congruitie all those other clauses that followe him.

Mezozeugma And if such word of supplie be placed in the middle of all such clauses as he serues : or the it is by the Greeks called *Mezozeugma*, by Middle mar- vs the [Middlemarcher] thus :

*Faire maydes beautie (alack) with yeares it weares away.
And with welthe and sicknes, and sorrow as they say.*

Where ye see this word [*weares*] serues one clause before him, and two clauses behind him, in one and the same fence and congruitie. And in this verse,

Either the troth or talke nothing at all.

Where this word [*talke*] serues the clause before and also behind. But if such supplie be placed after all

Hypozzeugma the clauses, and not before nor in the mid- or the dle, then is he called by the Greeks *Hypo- Rerewarder*, *zeugma*, and by vs the [Rerewarder] thus :

*My mates that wroent, to keepe me companie,
And my neighbours, who dwelt next to my vwall,
The friends that sware, they wrould not flicke to die
In my quarrell : they are fled from me all.*

Where ye see this word [*fled from me*] serue all the three clauses requiring but one congruitie and fence. But if such want be in fundrie clauses, and of feuerall congruities or fence, and the supply be made to serue

Sillepsis, them all, it is by the figure *Sillepsis*, whom or the for that respect we call the [double supplie] Double supply. conceiuing, and, as it were, comprehending vnder one, a supplie of two natures, and may be likened to the man that serues many masters at once, being of strange Countries or kinreds, as in these verfes, where the lamenting widow shewed the Pilgrim the graues in which her husband and children lay buried.

*Here my sweete sonnes and daughters all my bliffe,
Yonder mine owne deere husband buried is.*

Where ye see one verbe singular supplyeth the plurall and singular, and thus

Judge ye louers, if it be strange or no :

My Ladie laughs for ioy, and I for wo.

Where ye see a third person supplie himselfe and a first person. And thus,

Madame ye never shewed your selfe vntrue,

Nor my deserts would ever suffer you.

Viz. to show. Where ye see the moode Indicatiue supply him selfe and an Infinitiue. And the like in these other.

I neuer yet failde you in constancie,

Nor neuer doo intend vntill I die.

Viz. [to show.] Thus much for the congruitie, now for the fence. One wrote thus of a young man, who slew a villaine that had killed his father, and rauished his mother.

Thus valiantly and with a manly minde,

And by one feate of euerlasting fame,

This lufifie lad fully requited kinde,

His fathers death, and eke his mothers shame.

Where ye see this word [requite] serue a double fence: that is to say, to reuenge, and to satisfie. For the parents iniurie was reuenged, and the duetie of nature performed or satisfied by the childe. But if this supplie be made to fundrie clauses, or to one clause fundrie times iterated, and by seuerall words, so as euery clause hath his owne supplie: then is it called by the Greekes *Hypozeugis*, we call him the substitute after his originall, and is a supplie with iteration, as thus:

Vnto the king she went, and to the king she said,

Mine owne liege Lord behold thy poore handmaid.

Here [went to the king] and [said to the king] be but one clause iterated with words of fundrie supply. Or as in these verfes following.

My Ladie gaue me, my Ladie wist not what,

M

*Geuing me leauie to be her Soueraine:
For by such gift my Ladie hath done that,
Which vwhilest she liues she may not call againe.*

Here [my *Ladie gaue*] and [my *Ladie vvis*] be sup-
plies with iteration, by vertue of this figure.

Ye haue another *auricular* figure of defect, and is
when we begin to speake a thing, and breake of in the
middle way, as if either it needed no further to be
spoken of, or that we were ashamed, or afraide to
speake it out. It is also sometimes done by way of
Aposiopesis, threatening, and to shew a moderation of
or the anger. The Greekes call him *Aposiopesis*.
Figure of silence. I, the figure of silence, or of interruption,
indifferently.

If we doo interrupt our speech for feare, this may
be an example, where as one durst not make the true
report as it was, but staid halfe way for feare of
offence, thus :

*He said you were, I dare not tell you plaine:
For words once out, neuer returne againe.*

If it be for shame, or that the speaker suppose it
would be indecent to tell all, then thus : as he that
said to his sweete hart, whom he checked for secretly
whispering with a suspected perfon.

*And did ye not come by his chamber dore?
And tell him that : goe to, I say no more.*

If it be for anger or by way of manace or to show a
moderation of wrath as the graue and discreeter sort
of men do, then thus.

*If I take you with such another cast
I sweare by God, but let this be the last.*

Thinking to haue said further viz. I will punish you.
If it be for none of all these caufes but vpon some
fodaine occasion that moues a man to breake of his
tale, then thus.

*He told me all at large : lo yonder is the man
Let himselfe tell the tale that best tell can.*

This figure is fit for phantafticall heads and such as
be fodaine or lacke memorie. I know one of good

learning that greatly blemisheth his discretion with this maner of speach: for if he be in the graefst matter of the world talking, he will vpon the sodaine for the flying of a bird ouerthwart the way, or some other such sleight cause, interrupt his tale and neuer returne to it againe.

Ye haue yet another maner of speach purporting at the first blush a defect which afterward is supplied, the Greekes call him *Prolepsis*, we the Pro-^{Prolepsis.} pounder, or the Explainer which ye will: ^{or the} Propounder. becaufe he workes both effectes, as thus, where in certaine verfes we describe the triumphant enter-view of two great Princesses thus.

*These two great Queenes, came marching hand in hand,
Vnto the hall, where store of Princes stand:
And people of all countreys to behold,
Coronis all clad, in purple cloth of gold :
Celiar in robes, of siluer tiffew vwhite,
With rich rubies, and pearles all bedighte.*

Here ye see the first proposition in a sort defectiue and of imperfect fense, till ye come by diuision to explane and enlarge it, but if we should follow the originall right, we ought rather to call him the forestaller, for like as he that standes in the market way, and takes all vp before it come to the market in groffe and sells it by retaile, so by this maner of speach our maker setteth down before all the matter by a brief proposition, and afterward explaneth it by a diuision more particullarly.

By this other example it appeares also.

*Then deare Lady I pray you let it bee,
That our long loue may lead vs to agree :
Me since I may not vved you to my wifse,
To serue you as a mistresse all my life :
Ye that may not me for your husband haue,
To dayme me for your seruant and your flauue.*

CHAP. XII[1].

Of your figures Auricular vworking by disorder.

*Hiperbaton,
or the
Trespasser.*



Oall their speaches which wrought
by disorder the Greeks gaue a
general name [*Hiperbaton*] as
much to say as the [*tresspasse*]
and because such disorder may

be committed many wayes it receiueth sundry particulars
vnder him, whereof some are onely proper to the Greekes
and Latines and not to vs, other some ordinarie in our
maner of speaches, but so foule and intollerable as I
will not seeme to place them among the figures, but
do raunge them as they deserue among the vicious or
faultie speaches.

Your first figure of tollerable disorder is [*Parenthesys*]
Parenthesis. or by an English name the [*Insettour*] and
or the is when ye will seeme for larger information
Insettour. or some other purpose, to peece or graffe
in the middest of your tale an vnecessary parcell of
speach, which neuerthelesse may be thence without any
detriment to the rest. The figure is so common that
it needeth none example, neuerthelesse because we are
to teache Ladies and Gentlewomen to know their
schoole points and termes appertaining to the Art, we
may not refuse to yeld examples euen in the plainest
casest, as that of maister *Diaris* very aptly.

*But now my Deere (for so my loue makes me to call you still)
That loue I say, that lucklesse loue, that works me all this ill.*

Also in our Eglogue intituled *Elpine*, which we
made being but eightene yeares old, to king *Edward*
the sixt a Prince of great hope, we furnished that the
Pilot of a ship answering the King, being inquisitiue
and desirous to know all the parts of the ship and
tackle, what they were, and to what vse they serued,
vsing this insertion or Parenthesys.

*Soueraigne Lord (for why a greater name
To one on earth no mortall tongue can frame
No statelie stile can give the practisid penne:*

To one on earth conuersant among men.)

And so procedes to answere the kings question?

The shippe thou feest sayling in sea so large, etc.

This insertion is very long and vtterly impertinent to the principall matter, and makes a great gappe in the tale, neuerthelesse is no disgrace but rather a bewtie and to very good purpose, but you must not vfe such insertions often nor to thick, nor thosse that bee very long as this of ours, for it will breed great confusion to haue the tale so much interrupted.

Ye haue another manner of disordered speach, when ye misplace your words or clauses and set that before which should be behind, *et è conuerso*, we *Histeron proteron*, call it in English prouerbe, the cart before *or the* the horſe, the Greeks call it *Histeron proteron*, *Preposterous*. we name it the Preposterous, and if it be not too much vsed is tollerable inough, and many times scarce perceiueable, vnleſſe the fence be thereby made very absurd: as he that deſcribed his manner of departure from his mistrefſe, ſaid thus not much to be miſlikēd.

I kifſt her cherry lip and tooke my leauē:

For I tooke my leauē and kifſt her: And yet I can-
not well ſay whether a man vfe to kiffe before hee take
his leauē, or take his leauē before he kiffe, or that it
be all one busines. It ſeemes the taking leauē is by
uſing ſome ſpeach, intreating licence of departure: the
kiffe a knitting vp of the farewell, and as it were a
teſtimoniall of the licence without which here in England
one may not preſume of courteſie to depart, let yong
Courtiers decide this controuerſie. One deſcribing his
landing vpon a ſtrange coaſt, ſaid thus prepoſterouſly.

When we had climde the clifs, and were a shore,

Whereas he ſhould haue ſaid by good order.

When we were come a shore and clymed had the clifs

For one muſt be on land ere he can clime. And
as another ſaid:

My dame that bred me vp and bare me in her wombē.

Whereas the bearing is before the bringing vp. All
your other figures of disorder because they rather ſeeme

deformities then bewties of language, for so many of them as be notoriously vndecent, and make no good harmony, I place them in the Chapter of vices hereafter following.

CHAP. XIII.

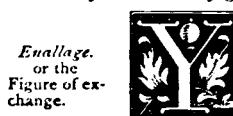
Of your figures Auricular that worke by Surplusage.



Our figures *auricular* that worke by surplusage, such of them as be materiall and of importaunce to the fence or bewtie of your language, I referre them to the harmonicall speaches of oratours among the figures rhetoricall, as be those of repetition, and iteration or amplification. All other sorts of surplusage, I accompt rather vicious then figuratiue, and therefore not melodious as shalbe remembred in the chapter of viciosityes or faultie speaches.

CHAP. XV.

Of auricular figures working by exchange.



Enallage.
or the
Figure of ex-
change.

Our figures that worke *auriculary* by exchange, were more obseruable to the Greekes and Latines for the brauenesse of their language, ouer that our is, and for the multiplicite of their Grammaticall accidents, or verball affectts, as I may terme them, that is to say, their diuers cases, moodes, tenses, genders, with variable terminations, by reason whereof, they changed not the very word, but kept the word, and changed the shape of him onely, vsing one case for another, or tense, or person, or gender, or number, or mood. We, hauing no such varietie of accidents, haue little or no vse of this figure. They called it *Enallage*.

But another sort of exchange which they had, and very pretty, we doe likewise vse, not changing one word for another, by their accidents or cases, as the *Enallage*: nor by the places, as the [*Preposterous*] but changing their true construction and application, whereby the fence is quite

peruerted and made very absurd: as, he that should say,
for tell me troth and lie not, lie me troth and tell not. For
come dine vwith me and stay not, come stay vwith me and dine
not.

A certaine piteous louer, to moue his mistres to com-
passioun, wrote among other amorous verses, this one.

Madame, I set your eyes before mine woes.

For, mine woes before your eyes, spoken to th' intent
to winne fauour in her sight.

But that was pretie of a certaine sorrie man of law,
that gaue his Client but bad councell, and yet found
fault with his fee, and said: my fee, good frend, hath
deserued better counsel. Good master, quoth the
Client, if your selfe had not said so, I would neuer haue
beleeuued it: but now I thinke as you doo. The man
of law perceiuing his error, I tell thee (quoth he) my
counsel hath deserued a better fee. Yet of all others
was that a most ridiculous, but very true exchange,
which the yeoman of London vfed with his Sergeant at
the Mace, who said he would goe into the countrie, and
make merry a day or two, while his man pleyed his
busines at home: an example of it you shall finde in
our Enterlude entituled Lustie London: the Sergeant,
for sparing of horf-hire, said he would goe with the
Carrier on foote. That is not for your worship, saide
his yeoman, whereunto the Sergeant replied.

I vrot vwhat I meane Iohn, it is for to slay

And company the knaue Carrier, for loosing my vway.

The yeoman thinking it good manner to soothe his
Sergeant, said againe,

I meane vwhat I vrot Sir, your best is to hie,

And carrie a knaue with you for companie.

Ye see a notorious exchange of the construction, and
application of the words in this: *I vrot vwhat I meane* ;
and *I meane vwhat I vrot*, and in the other, *company*
the knaue Carrier, and *carrie a knaue in your company*.
The Greekes call this figure [*Hipallage*] the Latins
Submutatio, we in our vulgar may call him the [*vnder-*
change] but I had rather haue him called the [*Change-*

ling] nothing at all sweruing from his originall, and much more aptly to the purpose, and pleasanter to beare in memory: specially for your Ladies and pretie mistresses in Court, for whose learning I write, because it is a terme often in their mouthes, and alluding to the opinion of Nurfes, who are wont to say, that the Fayries vse to steale the fairest children out of their cradles, and put other ill fauoured in their places, which they called changelings, or Elfs: so, if ye mark, doeþ our Poet, or maker play with his wordes, vsing a wrong construction for a right, and an absurd for a sensible, by manner of exchange.

CHAP. XVI.

Of some other figures vvhich because they serue chiefly to make the meeters tunable and melodious, and affect not the minde but very little, be placed among the auricular.

*Omoioleton,
or the
Like loose.*



He Greekes vsed a manner of speech or writing in their proses, that went by clauses, finishing the words of like tune, and might be by vsing like cases, tenses, and other points of consonance, which they called *Omoioleton*, and is that wherin they neerest approached to our vulgar ryme, and may thus be expreffed.

*Weeping creeping beseeching I vvan,
The loue at length of Lady Lucian.*

Or thus if we speake in prose and not in mette.

*Mischaunces ought not to be lamented,
But rather by vvisedome in time presented :
For fuch misshappes as be remedleſſe,
To forrovv them it is but foolishneſſe :
Yet are vve all ſo frayle of nature,
As to be greeued vvith every diſpleaſure.*

The craking Scotts as the Cronicle reportes at a certaine time made this bald rime vpon the English-men.

*Long beards hartleſſe,
Painted hoodes vrilleſſe :*

*Gay coates gracieffe,
Make all England thristleffe.*

Which is no perfit rime in deede, but clauses finishing in the self same tune: for a rime of good symphonie should not conclude his concords with one and the same terminant fillable, as *leſſ*, *leſſ*, *leſſ*, but with diuers and like terminants, as *lef*, *pref*, *mes*, as was before declared in the chapter of your cadences, and your clauses in prose should neither finish with the same nor with the like terminants, but with the contrary as hath bene shewed before in the booke of proportions; yet many vſe it otherwife, neglecting the Poeticall harmonie and skill. And th'Earle of *Surrey* with Syr *Thomas Wyat*, the most excellent makers of their time, more peradventure respecting the fitnesſe and ponderositie of their wordes then the true cadence or symphonie, were very licencious in this point. We call this figure following the originall, the [*like loſſe*] alluding to th'Archers terme who is not ſaid to finish the feate of his ſhot before he giue the loſſe, and deliuere his arrow from his bow, in which reſpeſt we vſe to fay marke the loſſe of a thing for marke the end of it.

Ye do by another figure notably affect th'eare when ye make euery word of the verse to begin with a like letter, as for example in this verſe written in an *Epithaphe* of our making.

*Time tried his trauailes and his trust,
And time to late tried his integritie.*

It is a figure much vſed by our common rimers, and doth well if it be not too much vſed, for then it falleth into the vice which ſhalbe hereafter ſpoken of called *Tautologia*.

Ye haue another ſort of ſpeach in a maner defectiue because it wants good band or coupling, and is the figure [*Aſyndeton*] we call him [*loſſe language*] and doth not a little alter th'eare as thus.

I ſavv it, I ſaid it, I vvill ſvveare it.

Parimion,
or the
Figure of like
letter.

Cæsar the Dictator vpon the victorie hee obteined against *Pharnax* king of *Bithinia* shewing the celerite of his conquest, wrate home to the Senate in this tenour of speach no lesse swift and speedy then his victorie.

Veni, vidi, vici,
I came, I saw, I ouercame.

Meaning thus I was no sooner come and beheld them but the victorie fell on my side.

The Prince of Orenge for his deuise of Armes in banner displayed against the Duke of Alua and the Spaniards in the Low-countrey vsed the like maner of speach.

Pro Rege, pro lege, pro grege,
For the king, for the commons, for the countrey larves.

It is a figure to be vsed when we will feeme to make haft, or to be earnest, and these examples with a number more be spoken by the figure of [*loose language*.]

Quite contrary to this ye haue another maner of construction which they called [*Polisindeton*] or the Coople clause, every clause is knit and coupled together with a coniunctiue thus.

And I saw it, and I say it and I
Will ffeare it to be true.

So might the Poefie of *Cæsar* haue bene altered thus.

I came, and I saw, and I ouercame.

One wrote these verses after the same sort.

For in her mynde no thought there is,
But how she may be true iwis :
And tenders thee and all thy heale,
And wifheth both thy health and vveale :
And is thine ovne, and so she sayes,
And cares for thee ten thousand vvayes.

Ye haue another maner of speach drawnen out at length and going all after one tenure and with an im-

Irmas,
or the
Long loose. perfit fence till you come to the last word or verse which concludes the whole premisses with a perfit fence and full periode, the

Greeks call it *Irnus*, I call him the [*long loose*] thus appearing in a dittie of Sir *Thomas Wyat* where he describes the diuers distempers of his bed.

The restleſſe ſtate renuer of my ſmart,
The labours ſalue increaſing my ſorrow:
The bodies eaſe and troubles of my hart,
Quietour of mynde mine unquiet foe:
Forgetter of paine rememb'rer of woe,
The place of ſleepe wherein I do but wake:
Befrent with teares my bed I thee forſake.

Ye ſee here how ye can gather no perfection of fence in all this dittie till ye come to the laſt verſe in theſe wordes *my bed I thee forſake*. And in another Sonet of *Petrarcha* which was thus Englifched by the fame Sir *Thomas Wyat*.

If weaker care if ſodaine pale colour,
If many ſighes with little ſpeach to plaine:
Now ioy now woe, if they my ioyes distaine,
For hope of ſmall, if much to feare therefore,
Be ſigne of loue then do I loue againe.

Here all the whole fence of the dittie is ſuspended till ye come to the laſt three wordes, *then do I loue againe*, which finiſheth the ſong with a full and perfit fence.

When ye will ſpeake giuing euerie per- Epitheton,
 son or thing beſides his proper name a or the
 qualitie by way of addition whether it be Qualifier.
 of good or of bad it is a figuratiue ſpeach of audible
 alteration, ſo is it alſo of fence as to fay.

Fierce Achilles, wiſe Nestor wiſe Vlyffes,
Diana the chafte and thou louely Venus:
With thy blind boy that almoſt neuer miſſes,
But hits our harteſ when he leuels at vs.

Or thus commanding the Iſle of great Britaine.

Albion hugeſt of Westerne Ilands all,
Soyle oſ ſweete ayre aud of good flore:
God ſend we ſee thy glory neuer full,
But rather dayly to grow more and more.

Or as we ſang of our Soueraigne Lady giuing her
 theſe Attributes beſides her proper name.

*Elizabeth regent of the great Brittaine Ile,
Honour of all regents and of Queenes.*

But if we speake thus not expressing her proper name *Elizabeth*, videl.

The English Diana, the great Britton mayde.

Then it is not by *Epitheton* or figure of Attribution but by the figures *Antonomasia*, or *Periphrasis*.

Ye haue yet another manner of speach when ye will *Endiadis*, or the
figure of
Twynnes. seeme to make two of one not thereunto constrained, which therefore we call the figure of Twynnes, the Greekes *Endiadis* thus.

*Not you coy dame your lours nor your looks.
For [your lourning looks.] And as one of our ordinary rimers said.*

*Of fortune nor her frowning face,
I am nothing agast.*

In stead, of [*fortunes frowning face.*] One praysing the Neapolitans for good men at armes, said by the figure of Twynnes thus.

*A proud people and wife and valiant,
Fiercely fighting with horses and with barbes :
By whose provves the Romain Prince did daunt,
Wild Africane and the lavleffe Alarbes :
The Nubiens marching wwith their armed cartes,
And fleaigng a farre vwith venom and vwith darteres.*

Where ye see this figure of Twynnes twise vsed, once when he said *horses* and *barbes* for *barbd* *horses*: againe when he saith with *venim* and with *darteres* for *venimous* *darteres*.

CHAP. XVI[1].

*Of the figures which we call Sensable, because they alter
and affect the minde by alteration of fence,
and first in single wordes.*



He eare hauing receiued his due satisfaction by the *auricular* figures, now must the minde also be serued, with his naturall delight by figures *sensible* such as by alteration of intendentes affect the cour-

age, and geue a good liking to the conceit. And first, singe words haue their fence and vnderstanding altered and figured many wayes, to wit, by transport, abuse, croffe-naming, new naming, change of name. This will feeme very darke to you, vnlesse it be otherwise explained more particularly: and first of *Metaphora,* or the *Transport.* There is a kinde of wresting Figure of trans-port of a singe word from his owne right signification, to another not so naturall, but yet of some affinitie or conuenience with it, as to say, *I cannot digest your unkinde words*, for I cannot take them in good part: or as the man of law said, *I feele you not*, for I vnderstand not your case, because he had not his fee in his hand. Or as another said to a mouthy Aduocate, *why barkest thou at me so sore?* Or to call the top of a tree, or of a hill, the crowne of a tree or of a hill: for in deede *crowne* is the highest ornament of a Princes head, made like a close garland, or els the top of a mans head, where the haire windes about, and because such terme is not applyed naturally to a tree, or to a hill, but is transported from a mans head to a hill or tree, therefore it is called by *metaphore*, or the figure of *transport*. And three caufes moues vs to vse this figure, one for necessitie or want of a better word, thus:

*As the drie ground that thirstes after a shower
Seemes to reioyce when it is well iwt,
And speedely brings foorth both grasse and flower,
If lacke of funne or season doo not lct.*

Here for want of an apter and more naturall word to declare the drie temper of the earth, it is said to thirst and to reioyce, which is onely proper to liuing creatures, and yet being so inuerted, doth not so much swerue from the true fence, but that euery man can easilie conceiue the meaning thereof.

Againe, we vse it for pleasure and ornament of our speach, as thus in an Epitaph of our owne making, to the honourable memorie of a deere friend, Sir *John Throgmorton*, knight, Iustice of Chester, and a man of many commendable vertues.

*Whom vertue verde, enuy hath ouerthrown
And lodged full low, under this marble stome:
Ne never were his values so well knownen,
Whilst he liued here, as now that he is gone.*

Here these words, *rered, ouerthrownen, and lodged*, are inuerted, and metaphorically applyed, not vpon necessitie, but for ornament onely, afterward againe in these verses.

*No funne by day that euer saw him rest
Free from the toyles of his so busie charge,
No night that harbourd rankor in his breast,
Nor merry moode, made reason runne at large.*

In these verses the inuersion or metaphore, lyeth in these words, *saw, harbourd, run*: which naturally are applyed to liuing things, and not to insensible: as, the *funne*, or the *night*: and yet they approch so neere, and so conueniently, as the speech is thereby made more commendable. Againe, in moe verses of the same Epitaph, thus.

*His head a source of grauitie and fence,
His memory a shop of ciuill arte:
His tongue a stremme of sugred eloquence,
Wisdom and meekenes lay mingled in his harte,*

In which verses ye see that these words, *source, shop, stremme, sugred*, are inuerted from their owne signification to another, not altogether so naturall, but of much affinitie with it.

Then also do we it sometimes to enforce a fence and make the word more significatiue: as thus,

*I burne in loue, I freeze in deadly hate
I swimme in hope, and sinke in deepe dispaire.*

These examples I haue the willinger giuen you to set foorth the nature and vse of your figure metaphore, which of any other being choisly made, is the most commendable and most common.

But if for lacke of naturall and proper *Catackresis, or the Figure of abuse.* terme or worde we take another, neither naturall nor proper and do vntruly applie it to the thing which we would seeme to expresse, and

without any iust inconuenience, it is not then spoken by this figure *Metaphore* or of *inuerſion* as before, but by plaine abufe, as he that bad his man go into his library and fet him his bowe and arrowes, for in deede there was neuer a booke there to be found, or as one should in reproch say to a poore man, thou raskall knaue, where *raskall* is properly the hunters terine giuen to young deere, leane and out of season, and not to people : or as one said very pretily in this verle.

I lent my loue to loffe, and gaged my life in vaine.

Whereas this worde *lent* is properly of mony or some such other thing, as men do commonly borrow, for vse to be repayed againe, and being applied to loue is vtterly abused, and yet very commendably spoken by vertue of this figure. For he that loueth and is not beloued againe, hath no leſſe wrong, than he that lendeth and is neuer repayde.

Now doth this vnderstanding or secret conceyt reach many times to the only nomination of persons or things in their names, as of men, *Melonimia,* or the mountaines, seas, countries and ſuch like, *Misnamer.* in which respect the wrong naming, or otherwife naming of them then is due, carieth not onely an alteration of ſence but a neceſſitie of intendment figuratiuely, as when we cal loue by the name of *Venus*, fleshly lust by the name of *Cupid*, because they were ſuppoſed by the auncient poets to be authors and kindlers of loue and lust : *Vulcane* for fire, *Ceres* for bread : *Bacchus* for wine by the ſame reaſon ; also if one ſhould ſay to a ſkilfull craftesman knownen for a glutton or common drunkard, that had ſpent all his goods on riot and delicate fare.

Thy hands they made thee rich, thy pallat made thee poore.

It is ment, his trauaile and arte made him wealthie, his riotous life had made him a beggar : and as one that boasted of his houſekeeping, ſaid that neuer a yeare paſſed ouer his head, that he drank not in his houſe euer moneth fourc tonnes of beere, and one hoghead of wine, meaning not the caskes or vefſels,

but that quantitie which they conteyned. These and such other speaches, where ye take the name of the Author for the thing it selfe ; or the thing conteining, for that which is contained, and in many other cases do as it were wrong name the person or the thing. So neuerthelesse as it may be vnderstood, it is by the figure *metonymia*, or misnamer.

And if this manner of naming persons or things be *Antonomasia*, not by way of misnaming as before, but or the by a conuenient difference, and such as is *Surnamer*. true or esteemed and likely to be true, it is then called not *metonymia*, but *antonomasia*, or the Surnamer, (not the misnamer, which might extend to any other thing aswell as to a person) as he that would say : not king Philip of Spaine, but the Westerne king, because his dominion lieth the furdest West of any Christen prince: and the French king the great *Vallois*, because so is the name of his house, or the Queene of England, *The maiden Queene*, for that is her hiest peculiar among all the Queenes of the world, or as we said in one of our *Partheniades*, the *Bryton mayde*, because she is the most great and famous mayden of all Brittayne : thus,

*But in chaste stile, am borne as I weene
To blazon foorth the Bryton mayden Queene.*

So did our forefathers call *Henry the first*, *Beaumonde*, *Edmund Ironside*, *Richard cœur de lion*: *Edward the Confessor*, and we of her Maiestie *Elisabeth* the peable.

Then also is the fence figuratiue when we deuise a new name to any thing consonant, as neere *Onomatopeia*, or the as we can to the nature thereof, as to New namer. say : *flashing of lightning*, *clashing of blades*, *clinking of fetters*, *chinking of mony*: and as the poet Virgil said of the sounding a trumpet, *ta-ra-tant, tara-tantara*, or as we giue special names to the voices of dombe beasts, as to say, a horse neigheth, a lyon brayes, a swine grunts, a hen cackleth, a dogge howles, and a hundreth mo such new names as anyman hath libertie to

deuise, so it be fittie for the thing which he couets to expresse.

Your *Epitheton* or *qualifier*, whereof we spake before, placing him among the figures *auricular*, now because he serues also to alter and enforce the fence, we will say somewhat more of him in this place, and do conclude that he must be apt and proper for the thing he is added vnto, and not disagreable or repugnant, as one that said: *darke disdaine*, and *miserable pride*, very absurdly, for disdaine or disdained things cannot be said darke, but rather bright and cleere, because they be beholden and much looked vpon, and pride is rather enued then pitied or miserable, vnlesse it be in Christian charitie, which helpeth not the terme in this case. Some of our vulgar writers take great pleasure in giuing Epithets and do it almost to euery word which may receiue them, and should not be so, yea though they were neuer so propre and apt, for sometimes wordes suffered to go singlie, do giue greater fence and grace than words qualified by attributions do.

But the fence is much altered and the hearers conceit strangly entangled by the figure *Metalepsis*, which I call the *farrefet*, as when we had rather fetch a word a great way off then to vse one nerer hand to expresse the matter aswel and plainer. And it seemeth the deuifer of this figure, had a desire to please women rather then men: for we vse to say by manner of Prouerbe: things farrefet and deare bought are good for Ladies: so in this manner of speach we vse it, leaping ouer the heads of a great many words, we take one that is furdest off, to vtter our matter by: as *Medea* curling hir first acquaintance with prince *Iason*, who had very vnkindly forsaken her, said:

*Woe worth the mountaine that the maste bare
Which was the first causer of all my care.*

Where she might aswell haue said, woe worth our first meeting, or woc worth the time that *Iason* arriued with his ship at my fathers cittie in *Colchos*, when he

ooke me away with him, and not so farre off as to curse the mountaine that bare the pinetree, that made the mast, that bare the failes, that the ship failed with, which caried her away. A pleasant Gentleman came into a Ladies nursery, and saw her for her owne pleasure rocking of her young child in the cradle, and sayd to her :

*I speake it Madame without any mocke,
Many a such cradell may I see you rocke.*

Gods passion hourson said she, would thou haue me beare mo children yet, no *Madame* quoth the Gentleman, but I would haue you liue long, that ye might the better pleasure your friends, for his meaning was that as euery cradle signified a new borne childe, and euery child the leasure of one yeaeres birth, and many yeaeres a long life : so by wishing her to rocke many cradels of her owne, he wished her long life. *Virgill* said :

Post multas mea regna videns mirabor aristas.

Thus in English.

*After many a stubble shall I come
And wonder at the sight of my kingdome.*

By stubble the Poet vnderstoode yeaeres, for harueſts come but once euery yeaer, at least wayes with vs in Europe. This is spoken by the figure of farre-fet. *Metalepsis*.

And one notable meane to affect the minde, is to *Emphasis,* or the *Renforcer.* inforce the fence of any thing by a word of more than ordinary efficacie, and neuertheſt les is not apparent, but as it were, secretly implied, as he that said thus of a faire Lady.

O rare beautie, o grace, and curteſie.

And by a very euill man thus.

O finne it ſelfe, not wretch, but wretchednes.

Whereas if he had ſaid thus, *O gratiouſ, courteouſ and beautiſull woman:* and, *O ſinfull and wretched man,* it had bene all to one effect, yet not with ſuch force and efficacie, to ſpeakē by the denominatiue, as by the thing it ſelfe.

As by the former figure we vſe to enforce our fence,

so by another we temper our fence with wordes of such moderation, as in appearaunce it abateth it but not in deede, and is by the figure *Liptote*, which therefore I call the *Moderator*, and becomes *Liptote,*
vs many times better to speake in that sort *or the Moderatour.*
quallified, than if we spake it by more forcible termes, and nevertheles is equipolent in fence, thus.

I know you hate me not, nor wish me any ill.

Meaning in deede that he loued him very well and dearly, and yet the words doe not expresse so much, though they purport so much. Or if you would say, I am not ignorant, for I know well inough. Such a man is no foole, meaning in deede that he is a very wise man.

But if such moderation of words tend to flattery, or soothing, or excusing, it is by the figure *Paradiastole*, which therfore nothing impro-
perly we call the *Curry-fauell*, as when we Curry fauell.
make the best of a bad thing, or turne a signification to the more plausible fence: as, to call an vnthrifte, a liberall Gentleman: the foolish-hardy, valiant or couragious: the niggard, thrifte: a great riot, or outrage, an youthfull pranke, and such like termes: moderating and abating the force of the matter by craft, and for a pleasing purpose, as appeareth by these verses of ours, teaching in what cafes it may commendably be vseid by Courtiers.*

But if you diminish and abbase a thing by way of spight and mallice, as it were to deprauie it, such speach is by the figure *Meiosis* or the *disabler* spoken of hereafter in the place *Meiosis,*
or the Disabler.
of sententious figures.

*A great mountaine as bigge as a molchill,
A heauy burthen perdy, as a pound of fetheres.*

But if ye abase your thing or matter by ignorance or error in the choise of your word, then is it by vicious maner of speach called *Tapinosis*, whereof ye shall haue examples in the chapter of vices hereafter folowing.

* These verses of the Author do not appear in the Text.—ED.

Then againe if we vse such a word (as many times *Syneccdoche*, we doe) by which we drive the hearer to *or the* conceiue more or lesse or beyond or other-concete. wise then the letter expresteth, and it be not by vertue of the former figures *Metaphore* and *Abase* and the rest, the Greeks then call it *Syneccdoche*, the Latines *sub intellectio* or vnderstanding, for by part we are enforced to vnderstand the whole, by the whole part, by many things one thing, by one, many, by a thing precedent, a thing consequent, and generally one thing out of another by maner of contrariety to the word which is spoken, *aliud ex alio*, which because it seemeth to aske a good, quick, and pregnant capacitie, and is not for an ordinarie or dull wit so to do, I chose to call him the figure not onely of conceit after the Greeke originall, but also of quick concete. As for example we will giue none because we will speake of him againe in another place, where he is ranged among the figures *sensable* apperteining to clauses.

CHAP. XVIII.

*Of sensable figures altering and afflicting the mynde
by alteration of fence or intendements in
whole clauses or speaches.*



By the last remembred figures the fence of singele wordes is altered, so by these that follow is that of whole and entier speech: and first by the Courtly figure *Allegoria*, which is when we speake one thing and thinke another, and that our wordes and our meanings meete not. The vse of this figure is so large, and his vertue of so great efficacie as it is supposed no man can pleasanly vtter and perswade without it, but in effect is sure neuer or very seldome to thriue and prosper in the world, that cannot skilfullly put in vre, in somuch as not onely every common Courtier, but also the grauest Counsellour, yea and the most noble and wisest Prince of them all are many times enforced to vse it, by example (say they) of the great Emperour

who had it vsually in his mouth to say, *Qui nescit dissimulare nescit regnare*. Of this figure therefore which for his duplicitie we call the figure of [*false semblant* or *dissimulation*] we will speake first as of the chief ringleader and captaine of all other figures, either in the Poeticall or oratorie science.

And ye shall know that we may dissemble, I meane speake otherwise then we *Allegoria,*
or the
Figure of false
semblant. thinke, in earnest aswell as in sport, vnder couert and darke termes, and in learned and apparent speaches, in short sentences, and by long ambage and circumstance of wordes, and finally aswell when we lye as when we tell truth. To be shourt euery speach wrested from his owne naturall signification to another not altogether so naturall is a kinde of dissimulation, because the wordes beare contrary countenaunce to th' intent. But properly and in his principall vertue *Allegoria* is when we do speake in fence translatiue and wrested from the owne signification, neuerthelesse applied to another not altogether contrary, but hauing much conueniencie with it as before we said of the metaphore: as for example if we should call the common wealth, a shippe; the Prince a Pilot, the Counsellours mariners, the stormes warres, the calme and [hauen] peace, this is spoken all in allegorie: and because such inuersion of fence in one singe worde is by the figure *Metaphore*, of whom we spake before, and this manner of inuersion extending to whole and large speaches, it maketh the figure *allegorie* to be called a long and perpetuall Metaphore. A noble man after a whole yeaeres absence from his ladie, sent to know how she did, and whether she remayned affected toward him as she was when he left her.

*Louely Lady I long full fore to heare,
If ye remayne the same, I left you the last yeare.*

To whom she answe red in *allegorie* other two verfes:

*My louing Lorde I will well that ye wist,
The thred is fpon, that neuer shall vntwift.*

Meaning, that her loue was so stedfast and constant

toward him as no time or occasion could alter it. *Virgill* in his shepeherdly poemes called *Eglogues* vfed as rusticall but fit allegorie for the purpose thus:

Claudite iam riuos pueri sat prata biberunt.

Which I English thus : [fill.
Stop vp your stremes(mylads)the medes haue drunk their

As much to say, leauie of now, yee haue talked of the matter inough : for the shepheards guise in many places is by opening certaine fluces to water their pastures, so as when they are wet inough they shut them againe : this application is full Allegoricke.

Ye haue another manner of Allegorie not full, but mixt, as he that wrate thus :

*The cloudes of care haue coured all my coste,
The stormes of strife, do threaten to appeare:
The waues of woe, wherein my shipp is toste.
Haue broke the banks, where lay my life so deere.
Chippes of ill chance, are fallen amids my choise,
To marre the minde that ment for to reioyce.*

I call him not a full Allegorie, but mixt, because he discouers withall what the *cloud*, *storme*, *wave*, and the rest are, which in a full allegorie should not be discouered, but left at large to the readers iudgement and conjecture.

We dissemble againe vnder couert and darke speaches, when we speake by way of riddle *Enigma.* or the Riddle. (*Enigma*) of which the fence can hardly be picked out, but by the parties owne assoile, as he that said :

*It is my mother well I wot,
And yet the daughter that I begot.*

Meaning it by the ife which is made of frozen water, the same being molten by the funne or fire, makes water againe.

My mother had an old woman in her nurserie, who in the winter nights would put vs forth many pretty ridles, whereof this is one :

*I haue a thing and rough it is
And in the midif a hole Iwys :*

*There came a yong man with his ginne,
And he put it a handfull in.*

The good old Gentlewoman would tell vs that were children how it was meant by a surd glooue. Some other naughtie body would peraduenture haue construed it not halfe so mannerly. The riddle is pretie but that it holdes too much of the *Cachemphaton* or soule speach and may be drawen to a reprobate fence.

We dissemble after a sort, when we speake
by common prouerbs, or, as we vse to call
them, old said sawes, as thus :

*As the olde cocke crowes so doeth the chick:
A bad Cooke that cannot his owne fingers lick.*

Meaning by the first, that the young learne by the olde, either to be good or euill in their behauaviours : by the seconf, that he is not to be counted a wise man, who being in authority, and hauing the administration of many good and great things, will not serue his owne turne and his friends whilst he may, and many such prouerbiall speeches : as *Totneffe is turned French*, for a strange alteration : *Skarborow warning*, for a sodaine commandement, allowing no respect or delay to be thinke a man of his busines. Note neuerthelesse a diuerfitie, for the two last examples be prouerbs, the two first prouerbiall speeches.

Ye doe likewife dissemble, when ye speake in derision or mockerie, and that may be many waiies : as sometime in sport, sometime in earnest, and priuily, and apertly, and pleasantly, and bitterly : but first by the figure *Ironia*, which we call the *drye mock* : as he that said to a bragging Ruffian, that threatened he would kill and slay, no doubt you are a good man of your hands : or, as it was said by a French king, to one that prade his reward, shewing how he had bene cut in the face at a certain battell fought in his seruice : ye may see, quoth the king, what it is to runne away and looke backwards. And as *Alphonso* king of Naples, said to one that profered to take his ring when he washt before dinner,

this wil serue another well: meaning that the Gentlemen had another time taken them, and because the king forgot to aske for them, neuer restored his ring againe.

Sarcasmus,
or the
Bitter taunt. Or when we deride with a certaine feuer-
ritie, we may call it the bitter taunt [*Sar-*
casmus] as *Charles* the fift Emperour aun-
swered the Duke of Arskot, beseeching him recompence
of seruice done at the siege of Renty, against *Henry*
the French king, where the Duke was taken prisoner,
and afterward escaped clad like a Colliar. Thou wert
taken, quoth the Emperour, like a coward, and scapedst
like a Colliar, wherfore get thee home and liue vpon
thine owne. Or as king *Henry* the eight said to one
of his priuy chamber, who sued for Sir *Anthony Rowse*,
a knight of Norfolke that his Maiestie would be good
vnto him, for that he was an ill begger. Quoth the
king againe, if he be ashamed to beg, we are ashamed
to geue. Or as *Charles* the fift Emperour, hauing
taken in battaile *John Frederike* Duke of Saxon, with
the Lantgraue of Heffen and others: this Duke being
a man of monstrous bignesse and corpulence, after the
Emperor had seene the prisoners, said to those that were
about him, I haue gone a hunting many times, yet
neuer tooke I such a swyne before.

Asteismus.
or the
Merry scoffe.
otherwise. Or when we speake by manner of ple-
antry, or mery skoffe, that is by a kinde
of mock, wherof the fence is farre fet, and
The ciuill iest. without any gall or offence. The Greekes
call it [*Asteismus*] we may terme it the ciuill iest, be-
cause it is a mirth very full of ciuilite, and such as the
most ciuill men doo vise. As *Cato* said to one that had
geuen him a good knock on the head with a long peece
of timber he bare on his shoullder, and then bad him
beware: what (quoth *Cato*) wilt thou strike me againe?
for ye know, a warning shoud be geuen before a man
haue receiued harme, and not after. And as king
Edward the fixt, being of young yeres, but olde in wit,
laide to one of his priuie chamber, who sued for a
pardon for one that was condemned for a robborie,

telling the king that it was but a small trifle, not past fifteeene shillings matter which he had taken : quoth the king againe, but I warrant you the fellow was forrie it had not bene fifteeene pound : meaning how the malefactors intent was as euill in that trifle, as if it had bene a greater summe of money. In these examples if ye marke there is no grieve or offence ministred as in those other before, and yet are very wittie, and spoken in plaine derision.

The Emperor *Charles* the fist was a man of very few words, and delighted little in talke. His brother king *Ferdinando* being a man of more pleasant discourse, sitting at the table with him, said, I pray your Maiestie be not so silent, but let vs talke a little. What neede that brother, quoth the Emperor, since you haue words enough for vs both.

Or when we giue a mocke with a scornefull countenance as in some smiling fort looking aside or by drawing the lippe awry, or shrinking vp the nose ; the *Micerismus*. Greeks called it *Micerismus*, we may terme or the it a fleering frumpe, as he that said to one *Fleering frumpe*. whose wordes he beleued not, no doubt Sir of that. This fleering frumpe is one of the Courtly graces of *hickē the scorner*.

Or when we deride by plaine and flat contradiction, as he that saw a dwarfe go *Antiphrasis*. or the in the streeete said to his companion that Broad floute. walked with him : See yonder gyant : and to a Negro or woman blackemoore, in good foothe ye are a faire one, we may call it the broad floute.

Or when ye giue a mocke vnder smooth and lowly wordes as he that hard one call him all to nought and say, thou art sure to be hanged ere thou dye : quoth th'other very soberly. Sir I know your maistership speakes but in iest, the Greeks call it (*charientismus*) we may call it the priuy nippe, or the or a myld and appeasing mockery : all Priuy nippe. these be fouldiers to the figure *allegoria* and fight vnder the banner of dissimulation.

Neuerthelesse ye haue yet two or three other figures that
Hiperbole. smatch a spise of the same *false semblant*,
or the but in another sort and maner of phrase,
Ouer reacher, whereof one is when we speake in the su-
called the loud perlatiue and beyond the limites of credit,
lyer. that is by the figure which the Greeks call
Hiperbole, the Latines *Dementiens* or the lying figure. I
for his immoderate excesse cal him the ouer reacher right
with his originall or [*lowd lyar*] and me thinks not
amisse: now when I speake that which neither I my
selfe thinke to be true, nor would haue any other body
beleeue, it must needs be a great dissimulation, be-
cause I meane nothing lesse then that I speake, and this
maner of speach is vsed, when either we would greatly
aduaunce or greatly abase the reputation of any thing or
person, and must be vsed very discreetly, or els it will
seeme odious, for although a prayse or other report
may be allowed beyond credit, it may not be beyond
all measure, specially in the profeman, as he that was
speaker in a Parliament of king *Henry* the eights
raigne, in his Oration which ye know is of ordinary to
be made before the Prince at the first assembly of both
houses, [sh]ould seeme to prayse his Maiestie thus. What
should I go about to recite your Maiesties innumerable
vertues, euen as much as if I tooke vpon me to num-
ber the starres of the skie, or to tell the sandes of the
sea. This *Hyperbole* was both *ultra fidem* and also *ultra*
modum, and therefore of a graue and wise Counfellour
made the speaker to be accompted a grosse flattering
foole: peraduenture if he had vsed it thus, it had bene
better and neuerthelese a lye too, but a more moderate
lye and no less to the purpose of the kings commen-
dation, thus. I am not able with any wordes sufficiently
to expresse your Maiesties regall vertues, your kingly
merites also towardes vs your people and realme are so
exceeding many, as your prayses therefore are infinite,
your honour and renowne euerlasting: And yet all
this if we shall measure it by the rule of exact veritie,
is but an vntruth, yet a more cleanly commendation

then was maister Speakers. Neuerthelesse as I said before if we fall a praysing, specially of our mistresses vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of comparisoun as he that said thus in prayse of his Lady.

*Giue place ye louers here before,
That spent your boastis and braggs in vaine :
My Ladies bewtie passeth more,
The best of your I dare well sayne :
Then doth the funne the candle light,
Or brightest day the darkest night.*

And as a certaine noble Gentlewoman lamenting at the vnkindnesse of her louer said very pretily in this figure.

*But since it will no better be,
My teares shall never blin :
To moist the earth in such degree,
That I may drowne therein :
That by my death all men may say,
Lo weemen are as true as they.*

Then haue ye the figure *Periphrasis*, holding somewhat of the dissembler, by reason of a secret intent not appearing by the words, as when we go about the bush, and will not in one or a few words expresse that thing which we desire to haue knownen, but do chose rather to do it by many words, as we our felues wrote of our Soueraigne Lady thus :

*Whom Princes serue, and Realmes obey,
And greatest of Bryton kings begot :
She came abroade euen yester day,
When such as saw her, knew her not.*

And the rest that followeth, meaning her Maiesties person, which we would seeme to hide leauing her name vnspeaken, to the intent the reader should gesse at it : neuerthelesse vpon the matter did so manifestly disclose it, as any simple iudgement might easilly perceiue by whom it was ment, that is by Lady *Elizabeth, Queen of England and daughter to king Henry the eight,*

and therein resteth the dissimulation. It is one of the gallantest figures among the poetes so it be vsed discretely and in his right kinde, but many of these makers that be not halfe their craftes maisters, do very often abuse it and also many waies. For if the thing or person they go about to describe by circumstance, be by the writers improvidence otherwise bewrayed, it looseth the grace of a figure, as he that said :

*The tenth of March when Aries received,
Dan Phæbus raies into his horned head.*

Intending to describe the spring of the yeare, which euery man knoweth of himselfe, hearing the day of March named : the verses be very good the figure nought worth, if it were meant in Periphrase for the matter, that is the seafon of the yeare which should haue bene couerly disclosed by ambage, was by and by blabbed out by naming the day of the moneth, and so the purpose of the figure disappointed, peraduenture it had bin better to haue said thus :

*The month and daie when Aries received,
Dan Phæbus raies into his horned head.*

For now there remaineth for the Reader somewhat to studie and gesse vpon, and yet the spring time to the learned judgement sufficiently exprefled.

The Noble Earle of Surrey wrote thus :
*In winters iuft returne, when Boreas gan his raigne,
And euery tree undclothed him fast as nature taught them
plaine.*

I would faine learne of some good maker, whether the Earle spake this in figure of *Periphrase* or not, for mine owne opinion I thinke that if he ment to describe the winter season, he would not haue disclosed it so broadly, as to say winter at the first worde, for that had bene against the rules of arte, and without any good judgement: which in so learned and excellent a personage we ought not to suspect, we say therefore that for winter it is no *Periphrase* but language at large : we say for all that, hauing regard to the seconde verse that followeth it is a *Periphrase*, seeming that thereby he

intended to shew in what part of the winter his loues gauē him anguish, that is in the time which we call the fall of the leafe, which begins in the moneth of October, and stands very well with the figure to be vttered in that sort notwithstanding winter be named before, for winter hath many parts: such namely as do not shake of the leafe, nor vnclot the trees as here is mencioned: thus may ye iudge as I do, that this noble Erle wrate excellently well and to purpse. Moreouer, when a maker will seeme to vse circumlocution to set forth any thing pleasanly and figuratiuely, yet no lesse plaine to a ripe reader, then if it were named exprefly, and when all is done, no man can perceyue it to be the thing intended. This is a foule ouersight in any writer as did a good fellow, who weening to shew his cunning, would needs by periphrase exprefse the realme of Scotland in no lesse then eight verfes, and when he had said all, no man could imagine it to be spoken of Scotland: and did besides many other faults in his verfe, so deadly belie the matter by his description, as it would pitie any good maker to heare it.

Now for the shutting vp of this Chapter, *Synechdoche*. will I remember you farther of that manner ^{or the} *Figure of quick* of speech which the Greekes call *Synecdoche*, *conceite*. and we the figure of [*quicke conceite*] who for the reas ons before alledged, may be put vnder the speeches *allegoricall*, because of the darkenes and duplicitie of his fence: as when one would tell me how the French king was ouerthrown at Saint Quintans, I am enforced to think that it was not the king himselfe in person, but the Constable of Fraunce with the French kings power. Or if one would say, the towne of Andwerpe were samished, it is not so to be taken, but of the people of the towne of Andwerp, and this conceit being drawen aside, and (as it were) from one thing to another, it encumbers the minde with a certaine imagination what it may be that is meant, and not exprefsed: as he that said to a young gentlewoman, who was in her chamber making her felfe vnready.

Mistresse will ye geue me leauue to vnlace your peticote, meaning (perchance) the other thing that might follow such vnlaſing. In the olde time, whosoeuer was allowed to vndoe his Ladies girdle, he might lie with her all night: wherfore, the taking of a womans maydenhead away, was faid to vndoo her girdle. *Virgineam dissolut zonam*, saith the Poet, conceiuing out of a thing precedent, a thing ſubſequēnt. This may ſuffice for the knowledge of this figure [quicke conceit.]

CHAP. XIX.

Of Figures ſententious, otherwife called Rhetoricall.



Ow if our presupposall be true, that the Poet is of all other the most auncient Orator, as he that by good and pleafant perfwafions first reduced the wilde and beastly people into publicke ſocieties and ciuitieſ of life, infinuating vnto them, vnder fictions with ſweete and coloured ſpeeches, many wholefome leſſons and doctriues, then no doubt there is nothing ſo fitte for him, as to be furnished with all the figures that be *Rhetoricall*, and ſuch as do moſt beautifie language with eloquence and ſententiousnes. Thersore, ſince we haue already allowed to our maker his *auricular* figures, and also his *ſenſable*, by which all the words and claues of his meeters are made as well tunable to the eare, as stirring to the minde, we are now by order to beſlow vpon him thoſe other figures which may execute both offiſes, and all at once to beautifie and geue fence and ſententiousnes to the whole language at large. So as if we ſhould intreate our maker to play alſo the Orator, and whether it be to pleade, or to praife, or to aduife, that in all three caſes he may vtter, and alſo perfwade both copioufly and vehemently.

And your figures rhethorickall, beſides their remembred ordinarie vertues, that is, ſententiousnes, and copious amplification, or enlargement of language, doe alſo conteine a certaine ſweete and melodious manner of ſpeech, in which reſpect, they may, after a ſort, be ſaid

xuricular: because the eare is no lesse rauished with their currant tune, than the mind is with their sententiousnes. For the eare is properly but an instrument of conueyance for the minde, to apprehend the fence by the sound. And our speech is made melodious or harmonicall, not onely by strayned tunes, as thofe of *Musick*, but also by choife of smoothe words: and thus, or thus, marshalling them in their comeliest construction and order, and aswell by sometimes sparing, sometimes spending them more or lesse liberally, and carrying or transporting of them farther off or neerer, setting them with fundry relations, and variable formes, in the ministery and vse of words, doe breede no little alteration in man. For to say truely, what els is man but his minde? which, whosoeuer haue skil to compasse, and make yeelding and flexible, what may not he commaund the body to perfourme? He therefore that hath vanquished the minde of man, hath made the greatest and most glorious conquest. But the minde is not assailable vnlesse it be by sensible approches, whereof the audible is of greatest force for instruction or discipline: the visibile, for apprehension of exterior knowledges as the Philosopher saith. Therefore the well tuning of your words and clauses to the delight of the eare, maketh your information no lesse plausible to the minde than to the eare: no though you filled them with neuer so much fence and sententiousnes. Then also must the whole tale (if it tende to perswasion) beare his iust and reasonable measure, being rather with the largest, than with the scarcest. For like as one or two drops of water perce not the flint stone, but many and often droppings doo: so cannot a few words (be they neuer so pithie or sententious) in all cafes and to all manner of mindes, make so deepe an impression, as a more multitude of words to the purpose discreetely, and without superfluitie vttered: the minde being no lesse vanquished with large loade of speech, than the limmes are with heauie burden. Sweetenes of speech, sentence, and amplification, are therfore necessarie to an

excellent Orator and Poet, he may in no wise be spared from any of them.

And first of all others your figure that worketh by iteration or repetition of one word or clause doth much alter and affect the eare and also the mynde of the hearer, and therefore is counted a very braue figure both with the Poets and rhetoriciens, and this repetition may be in seuen sortes.

Anaphora, Report according to the Greeke originall,
or the Figure of Re- and is when we make one word begin,
port. and as they are wont to say, lead the daunce
to many verses in fute, as thus.

To thinke on death it is a miserie,
To think on life it is a vanitie:
To thinke on the world verily it is,
To thinke that heare man hath no perfitt blisse.

And this written by Sir Walter Raleigh of his greatest mistresse in most excellent verses.

In vayne mine eyes in vaine you wast your teares,
In vayne my sighs the smokes of my despaires:
In vayne you feare th'earth and heauens aboue,
In vayne ye seeke, for fortune keeps my loue.

Or as the buffon in our enterlude called *Luslie London* said very knauishly and like himselfe.

Many a faire lasse in London towne,
Many a bavvdie basket borne vp and downe:
Many a broker in a thridbare gowne.
Many a bankrovte scarse worth a crowne.

In London.

Ye haue another sort of repetition quite contrary to *Antistrophe,* the former when ye make one word finish
or the Counter turne. many verses in fute, and that which is harder, to finish many clauses in the middest of your verses or dittie (for to make them finish the verse in our vulgar it should hinder the rime) and because I do finde few of our English makers vfe this figure, I haue set you down two litle ditties which our selues in our yonger yeares played vpon the *Antistrophe*, for so is

the figures name in Greeke: one vpon the mutable loue of a Lady, another vpon the meritorious loue of Christ our Sauiour, thus.

*Her lowly lookes, that gaue life to my loue,
With spitefull speach, curstnesse and crudtie:
She kild my loue, let her rigour remoue,
Her cherefull lights and speaches of pitie
Reuise my toue: anone with great disdaine,
She shunnes my loue, and after by a traine
She seekes my loue, and saith she loues me most,
But seing her loue, so lightly wonne and lost:
I longd not for her loue, for well I thought,
Firme is the loue, if it be as it ought.*

The second vpon the merites of Christes passion toward mankind, thus,

*Our Christ the sonne of God, chief authour of all good,
Was he by his almighty, that first created man:
And with the costly price, of his most precious bloud,
He that redeemed man: and by his instance vvan
Grace in the sight of God, his onely father deare,
And reconciled man: and to make man his peere
Made himselfe very man: brief to conclude the case,
This Christ both God and man, he all and onely is:
The man brings man to God and to all heauens blisse.*

The Greekes call this figure *Antistrophe*, the Latines, *conuersio*, I following the originall call him the *counterturne*, because he turnes counter in the middest of euery meetre.

Take me the two former figures and put them into one, and it is that which the Greekes call *Symploche*, the Latines *complexio*, or *conduplicatio*, and is a maner of repetition, when one and the selfeword doth begin and end many verses in fute and so wrappes vp both the former figures in one, as he that sportingly complained of his vntrustie mistresse, thus.

Who made me shent for her loues fake?

Myne owne mistresse.

Who would not feeme my part to take.

Myne owne mistresse.

o

*What made me first so well content
Her curte.*

*What makes me now so sore repent
Her crueltie.*

The Greeks name this figure *Symplyche*, the Latins *Complexio*. perchaunce for that he seemes to hold in and to wrap vp the verses by reduplication, so as nothing can fall out. I had rather call him the figure of replie.

Anadiplosis, ^{or the} Ye haue another sort of repetition when *Re-doublie.* with the worde by which you finish your verse, ye beginne the next verse with the same, as thus:

*Comforte it is for man to haue a wife,
Wife chaste, and wise, and lowly all her life.*

Or thus:

*Your beutie was the cause of my first loue,
Loue while I live, that I may fore repent.*

The Greeks call this figure *Anadiplosis*, I call him the *Redouble a;* the originall bears.

Epanalepsis, ^{or the} Ye haue an other sorte of repetition, when *Echo sound.* ye make one worde both beginne and end otherwise, your verse, which therefore I call the flow the slow returne. retourne, otherwise the Echo found, as thus:

*Much must he be beloved, that loueth much,
Feare many must he needs, whom many feare.*

Vnlesse I called him the *echo found*, I could not tell what name to give him, vnlesse it were the slow returne.

Epizexis, ^{the} Ye haue another sort of repetition *Vnderlay,* ^{or} when in one verse or clause of a verse, ye iterate one word without any intermission, *Coocko-spel.* as thus:

*It was Maryne, Maryne that wrought mine woe.
And this bemoaning the departure of a deere friend.*

*The chiefest staffe of mine assured stay,
With no small grieve, is gon, is gon awaie.*

And that of Sir Walter Raleghs very sweet.

*With wisdomes eyes had but blind fortune seene,
Than had my loue, my loue for euer beene.*

The Greeks call him *Epizeuxis*, the Latines *Subiunctio*, we may call him the *underlay*, me thinks if we regard his manner of iteration, and would depart from the originall, we might very properly, in our vulgar and for pleasure call him the *cuckowspell*, for right as the cuckow repeats his lay, which is but one manner of note, and doth not infert any other tune betwixt, and sometimes for hast stammers out two or three of them one immediatly after another, as *cuck, cuck, cuckow*, so doth the figure *Epizeuxis* in the former verses, *Maryne, Maryne*, without any intermission at all.

Yet haue ye one sorte of repetition, which we call the *doubler*, and is as the next before, a speedie iteration of one word, but with some little intermission by inserting one or two words betweene, as in a most excellent dittie written by Sir *Walter Raleigh* these two closing veres:

*Yet vwhen I farre my selfe to you vvas true,
I loued my selfe, bycause my selfe loued you.*

And this spoken in common Proverbe.

*An ape vvilbe an ape, by kinde as they say,
Though that ye clad him all in purple array.*

Or as we once sported vpon a fellowes name who was called *Woodcock*, and for an ill part he had plaid entreated fauour by his friend.

*I praiē you intreate no more for the man,
Woodcocke vvilbe a vwoodcocke do vwhat ye can.*

Now also be there many other sortes of repetition if a man would vfe them, but are nothing commendable, and therefore are not obserued in good poesie, as a vulgar rimer who doubled one word in the end of euery verse, thus: *adieu, adieu,*
 my face, my face.

And an other that did the like in the beginning of his verse, thus:

To loue him and loue him, as sinners shold doo.

These repetitions be not figuratiue but phantastical, for a figure is euer vsed to a purpose, either of beautie or of efficacie: and these last recited be to no purpose,

flocke,
or the
Doubler.

for neither can ye say that it vrges affection, nor that it beautifieth or enforceth the fence, nor hath any other subtiltie in it, and therfore is a very foolish impertinency of speech, and not a figure.

Ye haue a figure by which ye play with a couple of words or names much resembling, and before the *Prosonomasia*, or the *Nicknamer*. cause the one feemes to answere th'other by manner of illusion, and doth, as it were, nick him, I call him the *Nicknamer*. If any other man can geue him a fitter English name, I will not be angrie, but I am sure mine is very neere the originall fence of the *Prosonomasia*, and is rather a by-name geuen in sport, than a surname geuen of any earnest purpose. As, *Tiberius* the Emperor, because he was a great drinker of wine, they called him by way of derision to his owne name, *Caldius Biberius Mero*, in sleade of *Claudius Tiberius Nero*: and so a iefling frier that wrate against *Erasmus*, called him by refemblance to his own name, *Errans mus*, and are maintained by this figure *Prosonomasia*, or the Nicknamer. But euery name geuen in iest or by way of a surname, if it do not resemble the true, is not by this figure, as, the Emperor of Greece, who was surnamed *Constantinus Cepronimus*, because he beshit the foont at the time he was christened: and so ye may see the difference betwixt the figures *Antonomasia* and *Prosonomatio*. Now when such refemblance happens betweene words of another nature, and not vpon nicens names, yet doeth the Poet or maker finde pretie sport to play with them in his verse, specially the Comicall Poet and the Epigrammatist. Sir *Philip Sidney* in a dittie plaide very pretily with these two words, *Loue and liue*, thus.

*And all my life I will confess,
The leſſe I loue, I liue the leſſe.*

And we in our Enterlude called the woer, plaid with these two words, *lubber* and *louer*, thus, the country clowne came and woed a young maide of the Citie, and being agreeued to come so oft, and not to haue his answere, said to the old nurse very impatiently,

*Iche pray you good mother tell our young Woer.
dame,*

*Whence I am come and what is my name,
I cannot come a woing euery day.*

Quoth the nurse.

They be lubbers not louers that so vse to say. Nurse.

Or as one replied to his mistresse charging him with some disloyaltie towards her.

*Proue me madame ere ye fall to reproue,
Meeki mindes shoud rather excuse than accuse.*

Here the words proue and reprove, excuse and accuse, do pleasantly encounter, and (as it were) mock one another by their much resemblance: and this is by the figure *Prosonomatio*, as wel as if they were mens proper names, alluding to each other.

Then haue ye a figure which the Latines call *Traductio*, and I the tranlacer: which is when ye turne and tranlace a word into ^{or the} Tranlacer. many fundry shapes as the Tailor doth his garment, and after that sort do play with him in your dittie: as thus,

*Who lives in loue his life is full of feares,
To lose his loue, liuelode or libertie
But lively sprites that young and recklesse be,
Thinke that there is no liuing like to theirs.*

Or as one who much gloried in his owne wit, whom *Persius* taxed in a verfe very pithily and pleasantly, thus.

Scire tuum nihil est nisi te scire, hoc sciat alter.

Which I haue turned into English, not so briefly, but more at large of purpose the better to declare the nature of the figure: as thus,

*Thou vveonest thy vvit nought vvorthe if other
vveest it not*

*As rvel as thou thy selfe, but o thing vwell I vivot,
Who so in earnest vveenes, he doth in mine aduise,
Sherw himselfe vvitelffe, or more vvitie than vwife.*

Here ye see how in the former rime this word life is tranlaced into liue, liuing, lively, liuelode: and in

the latter rime this word wit is translated into weete, weene, wotte, witesse, witty and wise : which come all from one originall.

Antipophora, Ye haue a figuratiue speach which the
Figure of re- Greeks cal *Antipophora*, I name him the
sponce. Responce, and is when we will seeme to
 aske a question to th' intent we will aunswere it our
 selues, and is a figure of argument and also of ampli-
 fication. Of argument, because proponing such matter
 as our aduersarie might obiect and then to answere it
 our selues, we do vnfurnish and preuent him of such
 helpe as he would otherwise haue vsed for himselfe :
 then because such obiection and answere spend much
 language it serues as well to amplifie and enlarge our
 tale. Thus for example.

Wylie vworldling come tell me I thee pray,
Wherin hopeſt thou, that makes thee ſo to ſivell?
Riches? alack it taries not a day,
But vwhere fortune the fickle liſt to dwelle:
In thy children? horv hardie ſhalt thou finde,
Them all at once, good and thristie and kinde:
Thy vwife? o faire but fraile mettall to truſt,
Seruants? what theeues? what treachours and iniuft?
Honour perchance? it reſtes in other men:
Glorie? a smoake: but wherin hopeſt thou then?
In Gods iuſtice? and by what merite tell?
In his mercy? o now thou ſpeakeft vvel,
But thy lewd life hath loſt his loue and grace,
Daunting all hope to put diſpaire in place.

We read that *Crates* the Philosopher Cinicke in
 respect of the manifold discommodities of mans life,
 held opinion that it was best for man neuer to haue
 bene borne or foone after to dye, [*Optimum non nasci
 vel cit̄ mori*] of whom certaine verses are left written
 in Greeke which I haue Englished, thus.

What life is the lieſt? the needy is full of woe and awe,
The wealthie full of brawle and brabbles of the law:
To be a maried man? how much art thou beguiled,
Seeking thy ref by carke, for houſhold wife and child:

*To till it is a toyle, to grafe some honest gaine,
But such as gotten is with great hazard and paine :
The fayler of his shipp, the marchant of his ware,
The fouldier in armes, how full of dread and care ?
A shrewd wife brings thee bate, wive not and never thriue,
Children a charge, childleſſe the greatest lache alue :
Youth wileſſe is and fraile, age sicklie and forlorne,
Then better to dye ſoone, or never to be borne.*

Metrodorus the Philosopher Stoick was of a contrary opinion reuerſing all the former ſuppoſitions againſt Crates, thus.

*What life liſt ye to lead? in good Citiſe and towne
Is wonne both wit and wealth, Court gets vs great re-
norwne :*

*Courtney keepes vs in heale, and quietneſſe of mynd, [find:
Where holeſome aires and exercife and pretie ſports we
Traffick it turnes to gaine, by land and eke by feas,
The land-borne liues ſafe, the forrcine at his eaſe :
Houſholder hath his home, the roge romes with delight,
And makes moe merry meales, then doth the Lordly wight :
Wed and thou haſt a bed, of folace and of ioy,
Wed not and haue a bed, of rest without annoy :
The felled loue is ſafe, sweete is the loue at large,
Children they are a ſtore, no children are no charge,
Lufie and gay is youth, old age honourd and wiſe :
Then not to dye or be vnborne, is beſt in myne aduife.*

Edvvard Earle of Oxford a moſt noble and learned Gentleman made in this figure of reſponce an emble of deſire otherwiſe caſled *Cupide* which from hiſ excellencie and wiſe, I ſet downe ſome part of the verſes, for example.

*When wert thou borne deſire?
In pompe and pryme of May,
By whom sweete boy wert thou begot?
By good conceit men ſay,
Tell me who was thy nurse?
Fresh youth in ſugred ioy.
What was thy meate and dayly foode?
Sad ſighes with great annoy.*

What hadst thou then to drinke?

Vnsayned louers teares.

What cradle wert thou rocked in?

In hope deuoyde of feares.

Ye haue another figure which me thinkes may well
Synecoris, be called (not much sweruing from his
or the originall in fence) the *Croffe-couple*, because
Crosse copling. it takes me two contrary words, and tieth
 them as it were in a paire of couples, and so makes
 them agree like good fellowes, as I saw once in
 Fraunce a wolfe coupled with a mastiffe, and a foxe
 with a hounde. Thus it is.

The niggards fault and the vnthriffts is all one,
For neither of them both knoweth how to vse his owne.

Or thus.

The couetous miser, of all his goods ill got,
Afswell wants that he hath, as that he hath not.

In this figure of the *Croffe-couple* we wrete for a for-
 lorne louer complaining of his mistresse crueltie these
 verses among other.

Thus for your sake I dayly dye,
And do but seeme to liue in deede :
Thus is my blisse but miserie,
My lucre losse without your meede.

Ye haue another figure which by his
Atanaclasis. or the nature we may call the *Rebound*, alluding
Rebounde. to the tennis ball which being smitten
 with the racket reboundes backe againe, and where
 the last figure before played with two wordes somewhat
 like, this playeth with one word written all alike but
 carrying diuers fences as thus.

The maide that soone married is, soone marred is.
 Or thus better because *married* and *marred* be differ-
 ent in one letter.

To pray for you euer I cannot refuse,
To pray upon you I shoud you much abuse.

Or as we once sported vpon a countrey fellow who
 came to runne for the best game, and was by his
 occupation a dyer and had very bigge swelling legges.

*He is but course to runne a course,
Whose shankes are bigger then his thye:
Yet is his lucke a little worse,
That often dyes before he dye.*

Where ye see this word *course* and *dye*, vsed in diuers
fences, one giuing the *Rebounce* vpon th'other.

Ye haue a figure which as well by his Greeke and
Latine originals, and alſo by allusion to the maner of
a mans gate or going may be called the *marching*
figure, for after the firſt ſteppe all the reſt proceede by
double the ſpace, and ſo in our ſpeach one word pro-
ceedes double to the firſt that was ſpoken, and goeth
as it were by ſtrides or paces; it may alſwell be called
the *clyming* figure, for *Clymax* is as much *clymax*.
to ſay as a ladder, as in one of our Epi-^{or the} Marching fi-
taphes ſhewing how a very meane man by *gure*.
his wifedome and good fortune came to great eſtate
and dignitie.

*His vertue made him wife, his wifedome brought him
wealth,
His wealth wan many friends, his friends made much
ſupply:
Of aides in weale and woe in fickneſſe and in health,
Thus came he from a low, to ſit in ſeate ſo hye.*

Or as *Ihean de Mehune* the French Poet.

*Peace makes plentie, plentie makes pride,
Pride breeds quarrell, and quarrell brings warre:
Warre brings spoile, and spoile pouertie,
Pouertie pacience, and pacience peace:
So peace brings warre, and warre brings peace.*

Ye haue a figure which takes a couple *Antimetambole*
of words to play with in a verſe, and by *or the*
making them to chaunge and ſhift one into *Counterchange*.
others place they do very pretily exchange and ſhift
the fence, as thus.

*We dwell not here to build vs boures,
And halles for pleafure and good cheare:
But halles we build for vs and ours,
To dwell in them whilſt we are here.*

Meaning that we dwell not here to build, but we build to dwel, as we liue not to eate, but eate to liue, or thus.

*We wish not peace to maintaine cruell warre,
But vve make vvarre to maintaine vs in peace.*

Or thus,

*If Poefie be, as some haue said,
A speaking picture to the eye :
Then is a picture not denaid,
To be a muet Poefie.*

Or as the Philosopher Musonius vrrote.

*With pleasure if vve vrorke vnhonestly and ill,
The pleasure paffeth, the bad it bideth still :
Well if vve vrorke vwith trauaile and vwith paines,
The paine paffeth and still the good remaines.*

A wittie fellow in Rome wrate under the Image of Cæsar the Dictator these two verscs in Latine, which because they are spoken by this figure of *Counterchaunge* I haue turned into a couple of English verscs very well keeping the grace of the figure.

*Brutus for casting out of kings, was first of Consuls past,
Cæsar for casting Consuls out, is of our kings the last.*

Cato of any Senatour not onely the grauest but also the promptest and wittiest in any ciuill scoffe, misliking greatly the engrossing of offices in Rome that one man shoule haue many at once, and a great number goe without that were as able men, said thus by *Counterchaunge*.

*It seemes your offices are very litle worth,
Or very few of you worthy of offices.*

Againe :

*In trifles earnest as any man can bee,
In earnest matters no such trifler as hee.*

Insultatio,
or the
Disdainefull. *the Sarcafmus*, or bitter taunt wee spake
of before: and is when with proud and insolent words, we doo vpbraid a man, or ride him as we terme it : for which cause the Latines also call it *Insultatio*, I choose to name him the *Reprochfull* or

scorner, as when Queene *Dido* saw, that for all her great loue and entertainements bestowed vpon *Aeneas*, he would needs depart, and follow the *Oracle* of his destinies, she brake out in a great rage and said very disdainefully.

*Hye thee, and by the wild waues and the wind,
Seeke Italie and Realmes for thee to raigne,
If piteous Gods haue power amidst the mayne,
On ragged rocks thy penaunce thou maist find.*

Or as the poet *Iuuenall* reproched the couetous Merchant, who for lucres sake passed on no perill either by land or sea, thus :

*Goe now and giue thy life unto the wind,
Trusting vnto a piece of bruckle wood,
Foure inches from thy death or seauen good
The thickest planke for shipboard that we finde.*

Ye haue another figure very pleasant and fit for amplification, which to answere the Greeke terme, we may call the encounter, but following the Latine name by reason of his contentious nature, we may call him the Quarreller, for so be al such persons as delight in taking the contrary part of whatsoeuer shalbe spoken : when I was a scholler at Oxford they called every such one *Iohannes ad oppositum*.

*Good haue I doone you, much, harme did I neuer none,
Ready to ioy your gaines, your losses to bemonie,
Why therefore shold you grutch so sore at my welfare:
Who onely bred your blisse, and neuer causd your care.*

Or as it is in these two verses where one speaking of *Cupids* bowe, deciphered thereby the nature of sensual loue, whose beginning is more pleasant than the end, thus allegorically and by *antitheton*.

*His bent is sweete, his loose is somewhat fowre,
In ioy begunne, ends oft in wofull howre.*

Maister *Diar* in this quarrelling figure.
*Nor loue hath now the force, on me which it ones had,
Your frownes can neither make me mourne, nor fauors
make me glad.*

*I*socrates the Greek Oratour was a little too full of this figure, and so was the Spaniard that wrote the life of *Marcus Aurelius*, and many of our moderne writers in vulgar, vse it in excesse and incurre the vice of fond affectionation: otherwise the figure is very commendable.

In this quarrelling figure we once plaid this merry Epigrame of an importune and shrewd wife, thus:

*M*y neighbour hath a wife, not fit to make him thriue,
But good to kill a quicke man, or make a dead reviue.
So shrewd she is for God, so cunning and so wife,
To counter writh her goodman, and all by contraries.
For rwhen he is merry, she lurcheth and she loures,
When he is sad she singes, or laughes it out by houres.
Bid her be still her tongue to talkle shall never cease, [peace;
When she shoud speake and please, for spight she holds her
Bid spare and she wull spend, bid spend she spares as fast,
What first ye wwould haue done, be sure it shalbe last.
Say go, she comes, say come, she goes, and leaues him all
alone,
Her husband (as I thinke) calles her ouerthwart Ione.

There is a kinde of figuratiue speach when we aske *Erotema*. many questions and looke for none *or the* answere, speaking indeed by interrogation, *Questioner*. which we might as well say by affirmation. This figure I call the *Questioner* or inquisitiue, as whan *Medea* excusing her great crueltie vsed in the murder of her owne children which she had by *Iason*, said :

*W*as I able to make them I pracie you tell,
And am I not able to marre them all aswvell?

Or as another wrote very commendably.
*W*hy strie I writh the streame, or hoppe aginst the hill,
Or search that neuer can be found, and loose my labour still?

*C*ato understanding that the Senate had appointed three citizens of Rome for embassadours to the king of *Bithinia*, whereof one had the Gowte, another the Meigrim, the third very little courage or discretion to be employd in any such businesse, said by way of skoffe in this figure.

*Must not (trouye ye) this message be vwell sped,
That hath neither heart, nor heeles, nor hed?*

And as a great Princeffe aunswered her feruitour, who distrusting in her faours toward him, praised his owne constancie in these verfes.

No fortune base or frayle can alter me :
To whome fhe in this figure repeating his words :

No fortune base or frayle can alter thee.

And can so blind a vwitch fo conquere mee?

The figure of exclamacion, I call him [*the outcrie*] because it vters our minde by all such words as do shew any extreme passion, whether it be by way of exclamacion or crying out, admiration or wondering, imprecation or cursing, obteftation or taking God and the world to witnes, or any fuch like as declare an impotent affection, as *Chaucer* of the Lady *Creffida* by exclama-tion.

*O foppes of sorrow foonken into care,
O caytife Creffaid, for now and euermore.*

Or as *Gafcoigne* wrote very passionately and well to purpose.

*Ay me the dayes that I in dole confume,
Alas the nights which vvitneſſe vwell mine vwoe :
O vvrongfull vworld vwhich makest my fancie fume,
Fie fickle fortune, fie, fie thou art my foe :
Out and alas fo frovard is my chance,
No nights nor daies, nor vworldes can me auance.*

Petrarche in a fonet which Sir Thomas Wiat Eng-lifhed excellently well, faid in this figure by way of imprecation and obteftation : thus,

*Perdie I faid it not,
Nor neuer thought to doo :
Aſwell as I ye wot,
I haue no power thereto :
“ And if I did the lot
That firſt did me enchaine,
May neuer flake the knot
But ſtraiete it to my paine.*

"And if I did each thing,
 That may do harme or woe :
 Continually may wring,
 My harte where so I goe.
 "Report may alwaies ring :
 Of shame on me for aye,
 If in my hart did spring,
 The wordes that you doo say.
 "And if I did each starre,
 That is in heauen above.

And so forth, &c.

We vse sometimes to proceede all by single words,
Brachiology, without any close or coupling, sauing that
or the a little paufe or comma is geuen to euery
Cuttred comma word. This figure for pleasure may be
 called in our vulgar the cutted comma, for that there can-
 not be a shorter diuision then at euery words end. The
 Greekes in their language call it short language, as thus.

*Enuy, malice, flattery, disdaine,
 Auarice, deceit, falsohed, filthy gaine.*

If this loose language be vsed, not in single words,
 but in long clauses, it is called *Aſindeton*, and in both
 cafes we vtter in that fashyon, when either we be ear-
 nest, or would seeme to make haſt.

Ye haue another figure which we may call the figure
Parison, of euen, because it goeth by clauses of egall
or the quantitie, and not very long, but yet not
Figure of euen. fo ſhort as the cutted comma: and they
 geue good grace to a dittie, but ſpecially to a profe.
 In this figure we once wrote in a melancholike humor
 theſe veries.

*The good is geafon, and ſhort is his abode,
 The bad bides long, and eaſe to be found :
 Our life is loathfome, our finnes a heauy lode,
 Conſcience a curſt iudge, remorse a priuie goade.
 Disease, age and death ſtill in our eare they round,
 That hence we muſt the ſickly and the found :
 Treading the ſteps that our forefathers troad,
 Rich, poore, holy, wife, all fleſh it goes to ground.*

In a prose there should not be vsed at once of such even clauses past three or foure at the most.

When so euer we multiply our speech by many words or clauses of one fence, the Greekes call it *Sinonimia*, as who would say, or the like or consenting names: the Latines *Figure of store*. hauing no fitte terme to glie him, called it by a name of euent, for (said they) many words of one nature and fence, one of them doth expound another. And therefore they called this figure the [Interpreter] I for my part had rather call him the figure of [*store*] because plenty of one manner of thing in our vulgar we call so. *Aeneas* asking whether his Captaine *Orontes* were dead or alive, vsed this store of speeches all to one purpose.

*Is he aliue,
Is he as I left him queauing and quick,
And hath he not yet geuen vp the ghost,
Among the rest of those that I haue lost?*

Or if it be in sngle words, then thus.

*What is become of that beautifull face,
Those louely lookes, that fauour amiable,
Those sweete features, and visage full of grace,
That countenance which is alonly able
To kill and cure?*

Ye see that all these words, face, lookes, fauour, features, visage, countenance, are in fence all but one. Which store, neuerthelesse, doeth much beautifie and inlarge the matter. So said another.

*My faith, my hope, my trust, my God and eke my guide,
Stretch forth thy hand to sauе the soule, vwhat ere the
body bide.*

Here faith, hope and trust be words of one effect, allowed to vs by this figure of store.

Otherwhiles we speake and be forry for it, as if we had not wel spoken, so that we feeme to call in our word againe, and to put in another fitter for the purpose: for which respects the Greekes called this manner of speech the *Metanoic*, or the *Penitent*.

figure of repentance: then for that vpon repentance commonly follows amendment, the Latins called it the figure of correction, in that the speaker seemeth to reforme that which was said amisse. I following the Greeke originall, choose to call him the penitent, or repentant: and singing in honor of the mayden Queene, meaning to praise her for her greatnesse of courage, ouershooting myselfe, called it first by the name of pride: then fearing least fault might be found with that terme, by and by turned this word pride to praise: resembling her Maiestie to the Lion, being her owne noble armory, which by a slie construction purporteth magnanimitie. Thus in the latter end of a Parthemiade.

*O peerdes you, or els no one aliuie,
Your pride serues you to feaze them all alone:
Not pride madame, but praise of the lion.
To conquer all and be conquerd by none.*

And in another Parthemiade thus insinuating her Maiesties great constancy in refusall of all marriages offred her, thus:

*Her heart is hid none may it see,
Marble or flinte folke wocene it be.*

Which may imploy rigour and cruelty, than correcteth it thus.

*Not flinte I trouve I am a lier,
But Siderite that feeleth no fire.*

By which is intended, that it proceeded of a cold and chaste complexion not easily allureth to loue.

Antenagoge. We haue another manner of speech much or the like to the *repentant*, but doth not as the *Recompencer*. same recant or vnsay a word that hath bene said before, putting another fitter in his place, but hauing spoken any thing to deprave the matter or partie, he denieth it not, but as it were helpeth it againe by another more fauourable speach: and so seemeth to make amends, for which cause it is called by the originall name in both languages, the *Recompencer*, as he that was merily asked the question, whether his wife were not a shrewe as well as others

of his neighbours wiues, answered in this figure as pleasantly, for he could not well denie it.

*I must needs say, that my wife is a shrevve,
But such a huswif as I know but a fevre.*

Another in his first preposition giuing a very faint commendation to the Courtiers life, weaning to make him amends, made it worser by a second proposition, thus:

*The Courtiers life full delicate it is,
But vwhere no wisse man vwill euer set his blis.*

And an other speaking to the incoragement of youth in studie and to be come excellent in letters and armes, said thus :

*Many are the paines and perils to be past,
But great is the gaine and glory at the last.*

Our poet in his short ditties, but specially playing the Epigrammatist will vse to conclude and shut vp his Epigram with a verse Epiphonema.
or the
Surclose. or two, spoken in such sort, as it may seeme a manner of allowance to all the premisses, and that with a joyfull approbation, which the Latines call *Acclamatio*, we therefore call this figure the *surdose* or *consenting close*, as Virgill when he had largely spoken of Prince Eneas his succeſſe and fortunes concluded with this close.

Tantæ molis erat Romanam condere gentem.

In English thus :

*So huge a peece of woorke it vvas and so hie,
To rearre the house of Romane progenie.*

Sir Philip Sidney very pretily closed vp a dittie in this sort.

*What medicine then, can ſuch diſease remoue,
Where loue breeds hate, and hate engenders loue.*

And we in *Partheniaſe* written of her Maiestie, declaring to what perils vertue is generally ſubieſt, and applying that fortune to her ſelue, closed it vp with this *Epiphoneme*.

*Than if there bee,
Any ſo canard hart to grutch,
At your glories : my Queene : in vaine,*

*Repining at your fattall raigne:
It is for that they feele too much,
Of your bountee.*

As who would say her owne ouermuch lenitie and goodnesse, made her ill willers the more bold and presumptuous.

Lucretius Carus the philosopher and poet inueighing fore against the abuses of the superstitious religion of the Gentils, and recompting the wicked fact of king *Agamemnon* in sacrificing his only daughter *Iphigenia*, being a yoong damsell of excellent bewtie, to th'intent to please the wrathfull gods, hinderers of his nauigation, after he had said all, closed it vp in this one verse, spoken in *Epiphonema*.

Tantum religio potuit suadere malorum.

In English thus :

*To what an outrage, could cause to be done,
The pecuynish scruple of blinde religion.*

Auxesis, It happens many times that to vrge and or the enforce the matter we speake of, we go Auancer. still mounting by degrees and encreasing our speech with wordes or with sentences of more waight one then another, and is a figure of great both efficacie and ornament, as he that declaring the great calamitie of an unfortunate prince, said thus :

*He lost besides his children and his wvife,
His realme, ronovrne, liege, libertie and life.*

By which it appeareth that to any noble Prince the losse of his estate ought not to be so greeuous, as of his honour, nor any of them both like to the lacke of his libertie, but that life is the dearest detriment of any other. We call this figure by the Greeke originall the *Auancer* or figure of encrease because euery word that is spoken is one of more weight then another. And as we lamented the crueltie of an inexorable and vnfaithfull mistrefse.

*If by the lawres of loue it be a falt,
The faithfull friend, in absence to forget :
But if it be (once do thy heart but halt,) .*

*A secret finne : vwhat sorset is so great :
As by despīte in view of every eye,
The soleme vvorres oft fforerne vwith teares so salt,
And holy Leagues fast feald vwith hand and hart:
For to repeale and breake so vvilfully ?
But now (alas) vwithout all iust desart,
My lot is for my troth and much good vwill,
To reape disdaine, hatred and rude refuse,
Or if ye vwould vworke me some greater ill :
And of myne earned ioyes to feele no part,
What els is this (ð cruell) but to vse,
Thy murdring knife the guylfesse bloud to spill.*

Where ye see how she is charged first with a fault, then with a secret finne, afterward with a foule sorset, last of all with a most cruell and bloody deede. And thus againe in a certaine louers complaint made to the like effect.

*They say it is a ruth to see thy louer neede,
But you can see me vveepe, but you can see me bleede :
And never shrinke nor shame, ne shed no teare at all,
You make my wounds your selfe, and fill them vp with gall :
Yea you can see me sound, and faint for want of breath,
And gaspe and grone for life, and struggle still with death,
What can you now do more, fweare by your maydenhead,
Then for to flea me quicke, or strip me being dead.*

In these verses you see how one crueltie surmounts another by degrees till it come to the very slaughter and beyond, for it is thought a despīte done to a dead carkas to be an euidence of greater crueltie then to haue killed him.

After the Auancer followeth the abbafer working by wordes and sentences of extenuation or diminution. Whereupon we call him the *Disabler* or figure of *Extenuation*: and this extenuation is vsed to diuers purposes, sometimes for modesties sake, and to auoide the opinion of arrogancie, speaking of our felues or of ours, as he that disabled himselfe to his mistresse, thus.

Not all the skill I haue to speake or do,

*Meiosis,
or the
Disabler.*

*Which title is God wot (set loue apart:)
Live load nor life, and put them both thereto,
Can counterpeise the due of your defart.*

It may be also done for despite to bring our aduersaries in contempt, as he that sayd by one (commanded for a very braue souldier) disabling him scornefully, thus.

*A iollie man (forsooth) and fit for the warre,
Good at hand grappes, better to fight a farre:
Whom bright weapon in shewv as it is said,
Yea his ovne shade, hath often made afraide.*

The fubtiltie of the scoffe lieth in these Latin wordes [*eminus et cominus pugnare*]. Also we vse this kind of Extenuation when we take in hand to comfort or cheare any perilous enterprise, making a great matter seeme small, and of little difficultie, and is much vsed by captaines in the warre, when they (to giue courage to their souldiers) will seeme to disable the persons of their enemies, and abase their forces, and make light of euery thing that might be a discouragement to the attempt, as *Hanniball* did in his Oration to his souldiers, when they should come to passe the Alpes to enter Italie, and for sharppenesse of the weather, and steepnesse of the mountaines their hearts began to faile them.

We vse it againe to excuse a fault, and to make an offence seeme lesse then it is, by giuing a terme more favorable and of lesse vehemensie then the troth requires, as to say of a great robbery, that it was but a pilfry matter: of an arrant ruffian that he is a tall fellow of his hands: of a prodigall foole, that he is a kind hearted man: of a notorious vnthrifit, a lustie youth, and such like phrases of extenuation, which fall more aptly to the office of the figure *Curry fauell* before remembred.

And we vse the like termes by way of pleasant familiaritie, and as it were for a Courtly maner of speach with our egalls or inferiors, as to call a young Gentlewoman *Mall* for *Mary*, *Nell* for *Elner*: *Jack* for *John*,

Robin for *Robert*: or any other like affected termes spoken of pleasure, as in our triumphals calling familiarly vpon our *Muse*, I called her *Moppe*.

*But vwill you vveet,
My litle muse, my prettie moppē :
If vve shall algates change our stoppe,
Chose me a ffreet.*

Vnderstanding by this word [*Moppe*] a little prety Lady, or tender young thing. For so we call little fishes, that be not come to their full growth [*moppes*], as whiting moppes, gurnard moppes.

Also such termes are vsed to be giuen in derision and for a kind of contempt, as when we say *Lording* for *Lord*, and as the Spaniard that calleth an Earle of small reueneue *Contadilio*: the Italian calleth the poore man, by contempt *pouerachio*, or *pouerino*, the little beast *animalculo* or *animaluchio*, and such like diminutives apperteining to this figure, the [*Disabler*] more ordinary in other languages than in our vulgar.

This figure of retire holds part with the propounder of which we spake before (*prolepsis*) because *Epanodis*, of the resumption of a former proposition ^{or} *the figure of* vttered in generalitie to explane the same *Retire*. better by a particular diuision. But their difference is, in that the propounder resumes but the matter only. This [*retire*] resumes both the matter and the termes, and is therefore accompted one of the figures of repetition, and in that respect may be called by his originall Greeke name the [*Resounde*] or the [*retire*] for this word [*ὅδος*] serues both fences resound and retire. The vse of this figure, is seen in this dittie following,

*Loue hope and death, do stirre in me much strife,
As neuer man but I lead such a life :
For burning loue doth vround my heart to death :
And when death comes at call of inward grief,
Cold lingring hope doth feede my fainting breath :
Against my vwill, and yeelds my vround relief,
So that I liue, and yet my life is such :
As neuer death could greeue me halfe so much.*

Dialectis, Then haue ye a maner of speach, not so figuratiue
or the Dismess- as fit for argumentation, and worketh not
bber. vnlike the *dilemma* of the Logicians, be-
 cause he proponas two or moe matters
 entierly, and doth as it were set downe the whole tale
 or reckoning of an argument and then cleare euery
 part by it selfe, as thus.

*It can not be but nigardship or neede,
 Made him attempt this foule and wwickid deede:
 Nigardship not, for alwayes he was free,
 Nor neede, for who doth not his richeffe see?*

Or as one that entreated for a faire young maide
 who was taken by the watch in London and carried
 to Bridewell to be punished.

*Now gentill Sirs let this young maide alone,
 For either she hath grace or els she hath none:
 If she haue grace, she may in time repent,
 If she haue none what bootes her punishment.*

Or as another pleaded his deserts with his mistresse.

*Were it for grace, or els in hope of gaine,
 To say of my deserts, it is but vaine:
 For wwell in minde, in case ye do them beare,
 To tell them oft, it shold but irke your eare:
 Be they forgot: as likely shold I faile, [waile.
 To wwinne wwith wwordes, where deedes can not pre-*

Then haue ye a figure very meete for Orators or
Merismus. eloquent perfwaders such as our maker or
*or the Poet must in some cases shew him selfe to
 Distributer.* be, and is when we may conueniently vtter
 a matter in one entier speach or proposition and will
 rather do it peecemeale and by distribution of euery
 part for amplification sake, as for example he that
 might say, a house was outragiously plucked downe:
 will not be satisfied so to say, but rather will speake it
 in this sort: they first vndermined the groundfills, they
 beate downe the walles, they vnfloored the loftes, they
 vntiled it and pulled downe the roofe. For so in deede
 is a house pulled downe by circumstancies, which this
 figure of distribution doth set forth euery one apart,

and therefore I name him the *distributor* according to his originall, as wrate the *Tuscane* Poet in a Sonet which Sir *Thomas Wyat* translated with very good grace, thus.

*Set me vwhereas the sunne doth parch the greene,
Or vwhere his beames do not dissolute the yee:
In temperate heate vwhere he is felt and feene,
In presence prest of people mad or vwise:
Set me in hye or yet in low degree,
In longest night or in the shorkest day:
In clearest skie, or where clouds thickest bee,
In lustie youth or when my heares are gray:
Set me in heauen, in earth or els in hell,
In hill or dale or in the foming flood:
Thrall or at large, aliuie where so I dwell,
Sicke or in health, in euill fame or good:
Hers will I be, and onely with this thought,
Content my selfe, although my chaunce be naught.*

All which might haue bene said in these two verses.

*Set me wherefoeuer ye vwill,
I am and vvilbe yours still.*

The zealous Poet writing in prayse of the maiden Queene would not seeme to wrap vp all her most excellent parts in a few words them entierly comprehending, but did it by a distributor or *merismus* in the negative for the better grace, thus.

*Not your bewtie, most gracious foueraine,
Nor maidenny looks, mainteind vwith maiestie:
Your stately port, vwhich doth not match but staine,
For your presence, your pallace and your traine,
All Princes Courts, mine eye could euer see:
Not your quicke vrits, your sober gouernaunce:
Your cleare forsight, your faithful memorie,
So sweete features, in so slaid countenaunce:
Nor languages, with plentuous vtterance,
So able to discourse, and entertaine:
Not noble race, farre beyond Cæsars raigne,
Runne in right line, and bloud of nointed kings:
Not large empire, armies, treasurs, domaine,
Lustie lineries, of fortunes dearest darlings:*

*Not all the skilles, fit for a Princely dame,
Your learned Muse, wth vse and studie brings.
Not true honour, ne that immortall fame
Of mayden raigne, your only owne renowne
And no Queenses es, yet such as yeedes your name
Greater glory than doeth your treble crowne.*

And then concludes thus.

*Not any one of all these honord parts
Your Princely happes, and habites that do moue,
And as it were, enforcell all the hearts
Of Christen kings to quarrell for your loue,
But to posseſſe, at once and all the good
Arite and engine, and euery starre aboue
Fortune or kinde, could farce in flesh and bloud,
Was force enough to make ſo many ſtriuе
For your person, which in our world ſtode
By all conſents the minionſt mayde to viue.*

Where ye fee that all the parts of her commendation which were particularly remembred in twenty verſes before, are wrapt vp in the two verſes of this last part, videl.

*Not any one of all your honord parts,
Those Princely haps and habites, &c.*

This figure ſerues for amplification, and alſo for ornament, and to enforce perfwafion mightely. Sir Geffrey Chaucer, father of our English Poets, hath these verſes following the distributor.

*When faith failes in Prieſtes ſawes,
And Lords heſtles are holden for lawes,
And robberye is tane for purchafe,
And lechery for folace
Then ſhall the Realme of Albion
Be brought to great conuulfion.*

Where he might haue ſaid as much in these words : when vice abounds, and vertue decayeth in Albion, then &c. And as another ſaid,

*When Prince for his people is wakefull and wife,
Peeres ayding with armes, Counſellors with aduife,
Magistrate ſincerely uſing his charge,
People preſt to obey, nor let to runne at large,*

*Prelate of holy life, and with devotion
Preferring pietie before promotion,
Priest still preaching, and praying for our heale:
Then blessed is the state of a common-weale.*

All which might haue bene said in these few words, when euery man in charge and authoritie doeth his duety, and executeth his function well, then is the common-wealthe happy.

The Greeke Poets who made musicall ditties to be song to the lute or harpe, did vse to linke their staves together with one verse running throughout the whole song by equall distance, and was, for the most part, the first verse of the staffe, which kept so good fence and conformitie with the whole, as his often repetition did geue it greater grace. They called such linking verse *Epimone*, the Latines *versus intercalaris*, and we may terme him the Loue-burden, following the originall, or if it please you, the long repeate: in one respect because that one verse alone beareth the whole burden of the song according to the originall: in another respect, for that it comes by large distances to be often repeated, as in this ditty made by the noble knight Sir *Philip Sidney*,

*My true loue hath my heart and I haue his,
By tust exchange one for another geuen:
I holde his deare, and mine he cannot misse,
There never was a better bargaine driuen.*

*My true loue hath my heart and I haue his.
My heart in me keepes him and me in one,
My heart in him his thoughts and fences guides:
He loues my heart, for once it was his owne,
I cherishe his because in me it bides.*

My true loue hath my heart, and I haue his.

Many times our Poet is caried by some occasion to report of a thing that is maruelous, and then he will seeme not to speake it simply but with some signe of admiration, as in our enterlude called the *Woer*.

I woonder much to see so many husbands thriue,

*Paradoxon,
or the
Wondrer.*

*That haue but little wit, before they come to wine:
For one would easilie wene who so hath little wit,
His wife to teach it him, were a thing much vnfit.*

Or as *Cato* the Romane Senatour faid one day merily to his companion that walked with him, pointing his finger to a yong vnthrifte in the streeete who lately before sold his patrimonie, of a goodly quantitie of salt marshes, lying neere vnto *Capua* shore.

*Now is it not, a wonder to behold,
Yonder gallant skarce twenty winter old,
By might (marke ye) able to doo more?
Than the mayne sea that batters on his shor?
For what the waues could never wash away,
This proper youth hath wasted in a day.*

Not much vnlike the *wvondrer* haue ye another *Astoria*, figure called the *doubtfull*, because often or the Doubtfull. times we will seeme to cast perils, and make doubt of things when by a plaine manner of speech wee might affirme or deny him, as thus of a cruell mother who murdred her owne child.

*Whether the cruell mother were more to blame,
Or the shrevrd childe come of so curst a dame:
Or whether some smatch of the fathers blood,
Whose kinne wvere never kinde, nor never good.
Mooued her thereto, &c.*

This manner of speech is vsed when we will not seeme, either for manner sake or to auoid *Epitropis*, tediousnesse, to trouble the judge or hearer or the Figure of Reference. with all that we could say, but hauing faid inough already, we referre the rest to their consideracion, as he that faid thus:

*Me thinkes that I haue said, wwhat may wwell suffice,
Referring all the rest, to your better aduise.*

The fine and subtil perfwader when his intent is to *Parisia*, sting his aduersary, or els to declare his mind or the Licentious. in broad and liberal speeches, which might breed offence or scandall, he will seeme to bespeak pardon before hand, whereby his licentiousnes may be the better borne withall, as he that faid:

*If my speech hap to offend you any way,
Thinke it their fault, that force me so to say.*

Not much vnlike to the figure of *reference*, is there another with some little diuerfitie which we call *impertener*, because many times in Anachinosis, or the Imparter. pleading and perfwading, we thinke it a very good pollicie to acquaint our iudge or hearer or very aduerfarie with some part of our Counfell and aduice, and to aske their opinion, as who would say they could not otherwise thinke of the matter then we do. As he that had tolde a long tale before certaine noble women, of a matter somewhat in honour touching the Sex.

*Tell me faire Ladies, if the case were your owne,
So soule a fault would you haue it be knowen?*

Maister Gorge in this figure, said very sweetly.

*All you who read these lines and skanne of my desart,
Judge whether was more good, my hap or els my hart.*

The good Orator vseth a manner of speach in his perfwasion and is when all that should feeme to make against him being spoken by th'other side, Paramologia, or the figure of Admittance. he will first admit it, and in th'end auoid all for his better aduantage, and this figure is much vsed by our English pleaders in the Star-chamber and Chancery, which they call to confessie and auoid, if it be in case of crime or iniury, and is a very good way. For when the matter is so plaine that it cannot be denied or trauersed, it is good that it be iustified by confessall and auoidance. I call it the figure of *admittance*. As we once wrate to the reprove of a Ladies faire but crueltie.

*I know your wittie, I know your pleasant tongue,
Your some sweete smiles, your some, but louely lours:
A beautie to enamour olde and yong.
Those chaste desires, that noble minde of yours,
And that chiefe part whence all your honor springs,
A grace to entertaine the greatest kings.
All this I know: but sinne it is to see,
So faire partes spilt by too much crudtie.*

In many cases we are driuen for better perswasion to tell the caufe that mooues vs to say thus or thus: or els when we would fortifie our allegations by rendring reafons to euer one, this assignation of cause the Greekes called *Etiologia*, which if we might without scorne of a new inuented terme call [*Tell cause*] it were right according to the Greeke originall: and I pray you why should we not? and with as good authoritie as the Greekes? Sir *Thomas Smith*, her Maiesties principall Secretary, and a man of great learning and grauitie, seeking to geue an English word to this Greeke word ἀγαπη, called it Spitewed, or wedspite. Master Secretary *Wilson* geuing an English name to his arte of Logicke, called it *Witcraft*, me thinke I may be bolde with like liberty to call the figure *Etiologia* [*Tell cause*.] And this manner of speech is alwayes contemned, with these words, for, because, and fuch other confirmatiues. The Latines hauing no fitte name to geue it in one single word, gaue it no name at all, but by circumlocution. We also call him the reason-renderer, and leauue the right English word [*Tell cause*] much better answering the Greeke originall. *Aristotle* was most excellent in vse of this figure, for he never propones any allegation, or makes any furmife, but he yeelds a reaon or caufe to fortifie and proue it, which geues it great credit. For example ye may take these verses, first pointing, than confirming by similitudes.

*When fortune shall haue spit out all her gall,
I trust good luck shall be to me allowde,
For I haue feene a shippie in hauen fall,
After the storne had broke both mastie and shrowde.*

And this.

*Good is the thing that mooues vs to desire,
That is to ioy the beauty we behold:
Els were we louers as in an endleffe fire,
Alwaies burning and euer chill a colde.*

And in these verses.

Accused though I be without defart,

*Sith none can proue beleue it not for true:
For never yet since first ye had my hart,
Entended I to false or be untrue.*

And in this Disticque.

*And for her beauties praise, no wight that with her
warres:* [the stars.]

For where she comes she shewes her selfe like fun among

And in this other dittie of ours where the louer complaines of his Ladies crueltie, rendring for euery surmisse a reasoun, and by telling the caufe, seeketh (as it were) to get credit, thus.

*Cruel you be who can say nay,
Since ye delight in others wo:
Unwise am I, ye may well say,
For that I haue, honourd you so.
But blameleffe I, who could not chuse,
To be enchaunted by your eye:
But ye to blame, thus to refuse
My seruice, and to let me die.*

Sometimes our error is so manifest, or we be so hardly prest with our aduersaries, as we cannot deny the fault layd vnto our charge: *Dickologia,* or the Figure of excuse. in which case it is good pollicie to excuse it by some allowable pretext, as did one whom his mistresse burdened with somevnkinde speeches which he had past of her, thus.

*I said it: but by lapse of lying tongue,
When furie and iust griefe my heart opprest:
I sayd it: as ye see, both fraile and young,
When your rigor had ranckled in my brest.
The cruell wound that smarted me so sore,
Pardon therefore (sweete sorrow) or at least
Beare with mine youth that never fell before,
Least your offence encrease my grieve the more.*

And againe in these,

*I speake amyffe I cannot it deny
But caused by your great discourtisie:
And if I said that which I now repent,
And said it not, but by misgouvernment
Of youthfull yeres, your selfe that are so young*

*Pardon for once this error of my tongue,
And thinke amends can never come to late:
Loue may be curst, but loue can never hate.*

Speaking before of the figure [*Synecdoche*] wee called
_{Noema,} him [*Quicke conceit*] because he inured in
_{or the} a single word onely by way of intendment
_{Figure of} close conceit. or large meaning, but such as was speedily
discouered by euery quicke wit, as by the halfe to
vnderstand the whole, and many other waies appearing
by the examples. But by this figure [*Noema*] the ob-
scurity of the fence lieth not in a single word, but in an
entier speech, whereof we do not so easily conceiue the
meaning, but as it were by conjecture, because it is
wittie and subtile or darke, which makes me therefore
call him in our vulgar the [*Close conceit*] as he that said
by himselfe and his wife, I thanke God in fortie winters
that we haue liued together, never any of our neigh-
bours set vs at one, meaning that they never fell out
in all that space, which had bene the directer speech
and more apert, and yet by intendment amounts all to
one, being neuernesse dissemblable and in effect
contrary. *Pawlet* Lord Treasurer of England, and
first Marques of Winchester, with the like subtil speech
gaued a quippe to Sir *William Gyfford*, who had married
the Marques sister, and all her life time could never
loue her nor like of her company, but when she was
dead made the greatest moane for her in the world,
and with teares and much lamentation vttered his
griefe to the L. Treasurer, ô good brother quoth the
Marques, I am right sorry to see you now loue my
sister so well, meaning that he shewed his loue too late,
and should haue done it while she was a liue.

A great counsellour somewhat forgetting his modestie,
vsed these words: Gods lady I reckon my selfe as
good a man as he you talke of, and yet I am not able
to do so. Yea sir quoth the party, your L. is too good
to be a man, I would ye were a Saint, meaning he
would he were dead, for none are shrined for Saints
before they be dead.

The Logician vseth a definition to expresse the truth or nature of every thing by his true kinde and difference, as to say wisedome is a prudent and wittie foresight and consideration of humane or worldly actions with their euentes. This definition is Logicall. The Oratour vseth another maner of definition, thus: Is this wisedome? no it is a certaine subtil knauish craftie wit, it is no industrie as ye call it, but a certaine busie brainsicknesse, for industrie is a liuely and vnweried search and occupation in honest things, egerneſſe is an appetite in base and ſmall matters.

It ſerueth many times to great purpose to preuent our aduersaries arguments, and take vpon vs to know before what our iudge or aduersary or hearer thinketh, and that we will feeme to vtter it before it be ſpoken or alleaged by them, in reſpect of which boldneſſe to enter ſo deepeſly into another mans conceit or conſcience, and to be ſo priuie of another mans mynde, gaue cauſe that this figure was called the [*presumptuous*] I will alſo call him the figure of *presuppoſall* or the *preuenter*, for by reaſon we ſuppoſe before what may be ſaid, or perchaunce would be ſaid by our aduersary, or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to ſay) before it come to the ground.

It is alſo very many times vſed for a good pollicie in pleading or perſuasion to make wife as if we ſet but light of the matter, and that therefore we do paſſe it ouer ſlightly when in deede we do then intend moſt effectually and deſpightfully if it be ineiective to remember it: it is alſo when we will not feeme to know a thing, and yet we know it well inough, and may be likened to the maner of women, who as the common ſaying is, will ſay nay and take it.

*I hold my peace and will not ſay for shame,
The much vntruth of that vnciuill dame:*

Orismus,
or the
Definer of
difference.

Prætalepsis,
or
the presumptuous, otherwise
the figure of
Presuppoſall.

Paralepsis,
or the
Passager.

*For if I should her coulours kindly blaze,
It would so make the chaste eares amaze. &c.*

It is said by maner of a prouerbiall speach that he
Commoratis, who findes himselfe well should not wagge,
or the euen so to the perswader finding a substanciall
figure of abode. point in his matter to serue his purpose,
should dwell vpon that point longer then vpon any
other lesse assured, and vfe all endeouour to maintaine
that one, and as it were to make his chief aboard there-
upon, for which cause I name him the figure of aboard,
according to the Latine name: Some take it not but
for a course of argument and therefore hardly may one
give any examples thereof.

Now as arte and good policy in perswasion bids vs
Metastasis, to abide and not to stirre from the point of
or the our most aduantage, but the same to en-
flitting figure. force and tarry vpon with all possible ar-
or the Remoue. gument, so doth discretion will vs some-
times to flit from one matter to another, as a thing
meete to be forfaken, and another entred vpon, I call
him therefore the *flitting figure*, or figure of *remove*, like
as the other before was called the figure of *abode*.

Euen so againe, as it is wisdome for a perswader to
Parencasis, tarrie and make his aboard as long as he
or the may conueniently without tediousnes to the
Stragler. hearer, vpon his chiefe proofes or points of
the cause tending to his aduantage, and likewise to de-
part againe when time serues, and goe to a new matter
seruing the purpose aswell. So is it requisite many
times for him to talke farre from the principall matter,
and as it were to range aside, to th' intent by such ex-
traordinary meane to induce or inferre other matter,
aswell or better seruing the principal purpose, and
neuertheles in seafon to returne home where he first
strayed out. This maner of speech is termed the figure
of digression by the Latines, following the Greeke ori-
ginall, we also call him the *straggler* by allusion to the
souldier that marches out of his array, or by those that
keepe no order in their marche, as the battailes well

ranged do: of this figure there need be geuen no example.

Occasion offers many times that our maker as an oratour, or perfwader, or pleader should go *Expedition,* roundly to worke, and by a quick and swift *or the speedie dispatch* his perfwalion, and as *cher.* they are woont to say not to stand all day trifling to no purpose, but to rid it out of the way quickly. This is done by a manner of speech, both figuratiue and argumentatiue, when we do briefly set downe all our best reasons seruing the purpose, and reiect all of them fauing one, which we accept to satisfie the cause: as he that in a litigious case for land would prooue it not the aduersaries, but his clients.

*No man can say its his by heritage,
Nor by Legacie, or Testatours deuice:
Nor that it came by purchase or engage,
Nor from his Prince for any good seruice.
Then needs must it be his by very vrrong,
Which he hath offred this poore plaintife so long.*

Though we might call this figure very well and properly the [*Paragon*] yet dare I not so to doe for feare of the Courtiers envy, who will haue no man vfe that terme but after a courtly manner, that is, in praysing of horfes, haukes, hounds, pearles, diamonds, rubies, emerodes, and other precious stones: specially of faire women whose excellencie is discouered by paragonizing or setting one to another, which moued the zealous Poet, speaking of the mayden Queene, to call her the paragon of Queenes. This considered, I will let our figure enjoy his best bekownen name, and call him stil in all ordinarie cases the figure of comparison: as when a man wil seeme to make things appeare good or bad, or better or worse, or more or leſſe excellent, either vpon spite or for pleasure, or any other good affection, then he sets the leſſe by the greater, or the greater to the leſſe, the equall to his equall, and by ſuch confronting of them together, drives out the true odds that is betwixt them, and makes it better appeare,

Q

as when we sang of our Soueraigne Lady thus, in the twentieth Partheniade.

*As falcon fares to buffards flight,
As egles eyes to owlates sight,
As fierce faker to coward kite,
As brightesl noone to darkest night :
As summer sunne exceedeth farre,
The moone and every other starre :
So farre my Princeſſe praise doeth passe,
The famouſt Queene that euer was.*

And in the eighteene Partheniade thus.

*Set rich rubie to red esmayle,
The rauens plume to peacockes tayle,
Lay me the larkes to lizards eyes,
The duskie cloude to azure skie,
Set ſhallow brookes to furging feas,
An orient pearle to a white peafe :*

&c. Concluding.

*There ſhall no leſſe an ods be ſcene
In mine from every other Queene.*

We are ſometimes occationed in our tale to report *Dialogismus*, ſome ſpeech from another mans mouth, as what a king faid to his priuy counſell or ſubieſt, a captaine to his fouldier, a foul-diar to his captaine, a man to a woman, and contrariwife : in which report we muſt alwaies geue to every person his fit and naturall, and that which becommeth him. For that ſpeech becommeth a king which doth not a carter, and a young man that doeth not an old: and ſo in euery ſort and degree. *Virgil* ſpeaking in the perfon of *Eneas*, *Turnus* and many other great Princes, and ſometimes of meaner men, ye shall fee what decencie euery of their ſpeeches holdeth with the qualitie, degree and yeares of the speaker. To which examples I will for this time referre you.

So if by way of fiction we will ſeem to ſpeak in another mans perfon, as if king *Henry* were aliue, and ſhould ſay of the towne of Bulleyn, what we by warre to the hazard of our perfon hardly obtineid, our young fonne

without any peril at all, for little mony deliuered vp againe. Or if we should faine king *Edward* the thirde, vnderstanding how his successour Queene *Marie* had lost the towne of Calays by negligence, should say: That which the sword wanne, the distaffe hath lost. This manner of speech is by the figure *Dialogismus*, or the right reasoner.

In waightie causes and for great purposes, wise persuaders vse graue and weighty speaches, specially in matter of aduise or counfel, for which purpose there is a maner of speech to alleage textes or authorities of wittie sentence, such as smatch morall doctrine and teach wisedome and good behauour, by the Greeke originall we call him the *directour*, by the Latin he is called *Sententia*: we may call him the *sage sayer*, thus.

"Nature bids vs as a louing mother, *Sententia,*
"To loue our selues first and next to loue *or the*
another. *Sage sayer.*

"The Prince that couets all to know and see,
"Had neede full milde and patient to bee.
"Nothing stickes faster by vs as appeares,
"Then that which we learne in our tender yeares.

And that which our soueraigne Lady wrate in defiance of fortune.

Neuer thinke you fortune can beare the fvyay,
Where vertues force, can cause her to obey.

Heede must be taken that such rules or sentences be choisly made and not often vfed least excesse breed lothsomnesse.

Arte and good pollicie moues vs many times to be earnest in our speach, and then we lay on such load and so go to it by heapes as if we would winne the game by multitude of words and speaches, not all of one but of diuers matter and fence, for which cause the Latines called it *Congeries* and we the *heaping figure*, as he that said

To muse in minde how faire, how vwise, how good,

*Hovv braue, hovv free, hovv courteous and hovv true,
My Lady is doth but inflame my blood.
Or thus.*

*I deeme, I dreame, I do, I tast, I touch,
Nothing at all but smells of perfyt blisse.*

And thus by maister *Eduvard Diar*, vehement
swift and passionatly.

*But if my faith my hope, my loue my true intent,
My liberarie, my seruice vowed, my time and all be spent,
In vainie, &c.*

But if such earnest and hastie heaping vp of speaches
be made by way of recapitulation, which commonly is
in the end of every long tale and Oration, becaufe the
speaker feemes to make a collectiōn of all the former
materiall points, to binde them as it were in a bundle
and lay them forth to enforce the cause and renew the
hearers memory, then ye may geue him more properly
the name of the [*collectour*] or recapitulatour, and ser-
ueth to very great purpose as in an hymyne written by
vs to the Queenes Maiestie entitld (*Minerua*) wherein
speaking of the mutabilitie of fortune in the case of all
Princes generally, wee seemed to exempt her Maiestie
of all such casuallie, by reaſon ſhe was by her deflinie
and many diuine partes in her, ordained to a moſt
long and conſtant proſperitie in this world, concluding
with this recapitulation.

*But thou art free, but were thou not in deedē,
But were thou not, come of immortall feedē:
Neuer yborne, and thy minde made to bliffe,
Heauens mettall that everlaſting is :
Were not thy vvit, and that thy vertues ſhall,
Be deemd diuine thy fauour face and all :
And that thy loze, ne name may neuer dye,
Nor thy ſtate turne, ſlayd by deflinie :
Dread were leaſt once thy noble hart may ſeele,
Some rufull turne, of her unſteady vwheelē.*

Apostrophe, Many times when we haue runne a long
or race in our tale ſpoken to the hearers, we
the turne tale. do ſodainly flye out and either ſpeake or

exclaine at some other person or thing, and therefore the Greekes call such figure (as we do) the turnway or turnetale, and breedeth by such exchaunge a certaine recreation to the hearers minds, as this vsed by a louer to his vnkind mistresse.

*And as for you (faire one) say now by proofe ye finde,
That rigour and ingratitudo soone kill a gentle minde.*

And as we in our triumphals, speaking long to the Queenes Maiestie, vpon the sodaime we burst out in an exclamation to *Phebus*, seeming to draw in a new matter, thus.

*But O Phebus,
All glistering in thy gorgious gowne,
Wouldst thou vvitsafe to slide a dovvne:
And dwell with vs,*

*But for a day,
I could tell thee close in thine eare,
A tale that thou hadst leuer heare
I dare vwell say:*

*Then ere thou vvert,
To kiffe that vnkind runneavray,
Who was transformed to boughs of bay:
For her curf hert. &c.*

And so returned againe to the first matter.

The matter and occasion leadeth vs *Hypotiposis*, many times to describe and set foorth ^{or} the counterfeit many things, in such sort as it should appear they were truly before our eyes though they were not present, which to do it requireth cunning: for nothing can be kindly counterfeit or represented in his absence, but by great discretion in the doer. And if the things we couet to describe be not naturall or not veritable, than yet the same axeth more cunning to do it, because to faine a thing that neuer was nor is like to be, proceedeth of a greater wit and sharper inuention than to describe things that be true.

And these be things that a poet or *Propositographia*. maker is woont to describe sometimes as

true or naturall, and sometimes to faine as artificiall and not true. *viz.* The vifage, speach and countenance of any perfon absent or dead : and this kinde of representation is called the Countersfait countenance: as *Homer* doth in his *Iliades*, diuerfe personages: namely *Achilles* and *Thersites*, according to the truth and not by fiction. And as our poet *Chaucer* doth in his Canterbury tales set foorth the Sumner, Pardoner, Manciple, and the rest of the pilgrims, most naturally and pleasantly.

Prosopeia. But if ye wil faine any perfon with such
or the
 Counterfaſt in features, qualities and conditions, or if ye
 personation. wil attribute any humane quality, as reaſon
 or speech to dombe creatures or other infenſible things,
 and do ſtudy (as one may fay) to giue them a humane
 perfon, it is not *Proſopographia*, but *Proſopopeia*, be-
 cause it is by way of fiction, and no prettier examples
 can be giuen to you thereof, than in the Romant of
 the roſe tranſlated out of French by *Chaucer*, deſcrib-
 ing the perſons of auarice, enuie, old age, and many
 others, whereby much moralitie is taught.

So if we deſcribe the time or ſeaſon of the yeare, as
Cronographia, winter, ſummer, haruest, day, midnight,
or the
 Counterfaſt noone, euening, or ſuch like: we call ſuch
 time. deſcription the counterfaſt time. *Crono-*
graphia examples are euer where to be found.

Topographia. And if this deſcription be of any true
or the
 Counterfaſt place, citie, caſtell, hill, valley or ſea, and
 place. ſuch like: we call it the counterfaſt place

Topographia, or if ye fayne places vntreue, as heauen,
 hell, paradise, the houſe of fame, the pallace of the
 funne, the denne of ſheep, and ſuch like which ye ſhall
 fee in Poetes: ſo did *Chaucer* very well deſcribe the
 country of *Saluces* in *Italie*, which ye may fee, in his
 report of the Lady *Gryffyll*.

Pragmato-
graphia. But if ſuch deſcription be made to repre-
or the
 Counterfaſt ent the handling of any busines with the
 action. circumſtances belonging therunto as the
 manner of a battell, a feaſt, a marriage, a buriali or

any other matter that lieth infeat and actiuitie: we call it then the counterfeit action [*Pragmatographia*.]

In this figure the Lord *Nicholas Vaux* a noble gentleman, and much delighted in vulgar making, and a man otherwise of no great learning but hauing herein a mavelous facillitie, made a dittie representing the battayle and assault of *Cupide*, so excellently well, as for the gallant and propre application of his fiction in euery part, I cannot choose but set downe the greatest part of his ditty, for in truth it can not be amended.

*When Cupid sealed first the fort,
Wherein my hart lay wounded sore
The batrie was of such a fort,
That I must yeeld or die therefore.
There saw I loue rpon the wall,
How he his banner did display,
Alarme alarme he gan to call,
And bad his fouldiers keepe array.*

*The armes the vrchich that Cupid bare,
Were pearced harts with teares besprent:
In siluer and sable to declare
The stedfast loue he alvraies meant.*

*There might you see his band all drest
In colours like to vwhite and blacke,
With pouder and vwith pellets prest,
To bring them forth to spoile and facke,
Good vwill the maister of the shot,
Stood in the Rampire braue and proude,
For expence of pouder he spared not,
Assault assault to crie aloude.*

*There might you heare the Canons rore,
Eche pece discharging a louers looke, &c.*

As well to a good maker and Poet as to an excellent perfwader in prose, the figure of *Similitude* is very necessary, by which we not onely bewtifie our tale, but also very much inforce and inlarge it. I say inforce because no one thing more preuaileth with all ordinary iudgements than perfwasion by *similitude*. Now because there

Omiosis.

or Resemblance.

are sundry sorts of them, which also do worke after diuerfe fashions in the hearers conceits, I will set them all foorth by a triple diuision, exempting the generall *Similitude* as their common Auncestour, and I will cal him by the name of *Resemblance* without any addition, from which I deriuе three other sorts: and I giue euery one his particular name, as *Resemblance* by Pourtrait or Imagery, which the Greeks call *Icon*, *Resemblance* morall or misticall, which they call *Parabola*, and *Resemblance* by example, which they call *Paradigma*, and first we will speake of the generall *resemblance*, or bare *similitude*, which may be thus spoken.

*But as the watrie shoures delay the raging wind, [mind.
So doeth good hope cleane put away dispaire out of my*

And in this other likening the forlorne louer to a striken deere.

*Then as the striken deere, withdrawes himselfe alone,
So do I seeke some secret place, where I may make my mone.*

And in this of ours where we liken glory to a shadow.

*As the shadow (his nature beyng such,)
Followeth the body, whether it vwill or no,
So doeth glory, refuse it nere so much,
Wait on vertue, be it in vreale or vvo.
And euen as the shadow in his kind,
What time it beares the carkas company,
Goth oft before, and often comes behind:
So doth renoume, that raiſeth vs so hye,
Come to vs quicke, sometime not till vve dye.
But the glory, that growth not ouer fast,
Is euer great, and likeliest long to laſt.*

Againe in a ditty to a mistresse of ours, where we likened the cure of Loue to *Achilles* launce.

*The launce so bright, that made Telephus vround,
The fame rusty, salued the ſore againe,
So may my meede (Madame) of you redownd,
Whose rigour vwas first authour of my paine.*

The Tuskan poet vſeth this *Resemblance*, inuring as well by *Difſimilitud* as *Similitude*, likening himſelfe (by *Implication*) to the flie, and neither to the eagle nor

to the owle: very well Englished by Sir Thomas Wiat
after his fashion, and by my selfe thus:

*There be some fowles of sight so proud and starke,
As can behold the funne, and neuer shrinke,
Some so feble, as they are faine to vvinke,
Or never come abroad till it be darke:
Others there be so simple, as they thinke,
Because it shines, to sport them in the fire,
And feels vnware, the vrong of their desire,
Fluttring amidst the flame that doth them burne,
Of this last ranke (alas) am I aright,
For in my ladies looks to stand or turne
I haue no porver, ne find place to retire,
Where any darke may shade me from her sight
But to her beames so bright whilist I aspire,
I perish by the bane of my delight.*

Againe in these likening a wife man to the true louer.

*As true loue is content with his enjoy,
And asketh no witnesse nor no record,
And as faint loue is euermore most coy,
To boast and brag his troth at every wroord:
Euen so the vwise vwithouten other meede:
Contents him with the guilt of his good deede.*

And in this resembling the learning of an euill man
to the seedes sowne in barren ground.

*As the good seedes sownen in frutefull soyle,
Bring foorth foysoun when barren doeth them spoile:
So doeth it fare when much good learning hits,
Vpon shrewde willes and ill disposed wits.*

And in these likening the wife man to an idiot.

*A sage man said, many of those that come
To Athens schoole for vvidome, ere they went
They first seem'd wise, then louers of wisdome,
Then Orators, then idiots, which is meant
That in wisdome all such as profitte most,
Are least surlie, and little apt to boast.*

Againe, for a louer, whose credit vpon some report
had bene shaken, he prayeth better opinion by similitude.

After ill crop the foyle must eft be sownen,

*And fro shipwracke we sayle to seas againe,
Then God forbid whose fault hath once bene knownen,
Should for euer a spotted wight remaine.*

And in this working by resemblance in a kinde of dissimilitude betweene a father and a master.

*It fares not by fathers as by masters it doeth fare,
For a foolish father may get a wife sonne,
But of a foolish master it haps very rare
Is bread a wife seruant where euer he wonne.*

And in these, likening the wise man to the Giant, the foole to the Dwarfe.

*Set the Giant deepe in a dale, the dwarfe vpon an hill,
Yet will the one be but a dwarfe, th'other a giant still.
So will the wife be great and high, even in the lowest place:
The foole when he is most aloft, will feeme but low and base.*

Icon. But when we liken an humane person to Resemblance another in countenaunce, stature, speach by imagerie. or other qualitie, it is not called bare resemblance, but resemblaunce by imagerie or pourtrait, alluding to the painters terme, who yeldeth to th'eye a visible representation of the thing he describes and painteth in his table. So we commanding her Maiestie for wisedome bewtie and magnanimitie likened her to the Serpent, the Lion and the Angell, because by common vsurpation, nothing is wiser then the Serpent, more courageous then the Lion, more bewtifull then the Angell. These are our verses in the end of the feuenth Partheniade.

*Nature that feldome vvorke amisse,
In wromans brest by passing art:
Hath lodged safe the Lyons hart,
And feately fixt vwith all good grace,
To Serpents head an Angels face.*

And this maner of resemblaunce is not onely performed by likening of liuely creatures one to another, but also of any other naturall thing, bearing a proportion of similitude, as to liken yeallow to gold, white to filuer, red to the rose, soft to filke, hard to the stone and such like. Sir Philip Sidney in the description of

his mistresse excellently well handled this figure of resemblance by imagerie, as ye may see in his booke of *Archadia*: and ye may see the like, of our doings, in a *Partheniade* written of our soueraigne Lady, wherein we resemble every part of her body to some naturall thing of excellent perfection in his kind, as of her forehead, browes and hair, thus.

*Of siluer vvas her forehead hye,
Her browes two bowes of hebenic,
Her tresses trust vvere to behold
Frizlcd and fine as fringe of gold.*

And of her lips.

*Two lips vrrought out of rubie rocke,
Like leaues to shut and to vnlock.
As portall dore in Princes chamber:
A golden tongue in mouth of amber.*

And of her eyes.

*Her eyes God wot vwhat flusse they are,
I durst be sworne each is a starre:
As cleere and bright as woont to guide
The Pylot in his vwinter tide.*

And of her breasts.

*Her bosome sleake as Paris plaster,
Held vp two balles of alabaster,
Eche byas was a little cherrie:
Or els I thinke a strawberie.*

And all the rest that followeth, which may suffice to exemplifie your figure of *Icon*, or resemblance by imagerie and portrait.

But whensoever by your similitude ye will feeme to teach any moralitie or good lesson by speeches misicall and darke, or farre fette, vnder a fence metaphoricall applying one naturall thing to another, or one case to another, inferring by them a like consequence in other cases the Greekes call it *Parabola*, which terme is also by custome accepted of vs: neuerthelesse we may call him in English the resemblance misicall: as when we liken a young childe to a greene twigge which ye may

Parabola.
or
Resemblance
misicall

easlie bende euery way ye list: or an old man who laboureth with continuall infirmities, to a drie and dricksie oke. Such parables were all the preachings of Christ in the Gospell, as those of the wife and foolish virgins, of the euil steward, of the labourers in the vine-yard, and a number more. And they may be fayned awfull as true: as those fables of *Aesope*, and other apologies inuented for doctrine sake by wise and graue men.

Finally, if in matter of counsell or perfwasion we *Paradigma*, will seeme to liken one case to another, ^{or} such as passe ordinarily in mans affaires, ^{or} a resenblance by example. and doe compare the past with the present, gathering probabilitie of like successe to come in the things wee haue prefently in hand: or if ye will draw the iudgements precedent and authorized by antiquitie as veritable, and peraduenture fayned and imagined for some purpose, into similitude or dissimilitude with our present actions and affaires, it is called resemblance by example: as if one should say thus, *Alexander* the great in his expedition to Asia did thus, so did *Hanniball* comming into Spaine, so did *Cesar* in Egypt, therfore all great Captains and Generals ought to doe it.

And consulting vpon the affaires of the low countreis at this day, peraduenture her Maiestie might be thus aduised: The Flemings are a people very vntankfull and mutable, and rebellious against their Princes, for they did rise against *Maximilian* Archduke of Austria, who had maried the daughter and heire of the house of Burgundie, and tooke him prisoner, till by the Emperour *Frederike* the third his father, he was set at libertie. They rebelled against *Charles* the fift Emperor, their naturall Prince. They haue falsed their faith to his sonne *Philip* king of Spaine their soueraign Lord: and since to Archduke *Mattias*, whom they elected for their gouernor, after to their adopted Lord Monsieur of Fraunce, Duke of Aniou: I pray you what likelihood is there they should be

more assured to the Queene of England, than they haue bene to all thesee princes and gouernors, longer than their distresse continueth, and is to be relieved by her goodnes and puissance.

[PASSAGESUBSTITUTED FOR THE ABOVE, IN SOME COPIES.]

And thus againe, It hath bene alwayes vfull among great and magnanimous princes in all ages, not only to repulse any iniury and inuasion from their owne realmes and dominions, but also with a charitable and Princely compassion to defend their good neighbors Princes and Potentats, from all oppression of tyrants and vfurpers. So did the Romaines by their armes restore many Kings of Asia and Affricke expulseth out of their kingdoms. So did K. *Edward* i. reftablifh *Baliol* rightfull owner of the crowne of Scotland against *Robert le brus* no lawfull King. So did king *Edward* the third aide *Dampeeter* king of Spaine against *Henry* bastard and vfurper. So haue many English Princes holpen with their forces the poore Dukes of Britaine their ancient friends and allies, against the outrages of the French kings: and why may not the Queene our foueraine Lady with like honor and godly zele yeld protection to the people of the Low countries, her neerest neighbours to rescue them a free people from the Spanish seritude.]

And as this ressemblance is of one mans action to another, so may it be made by examples of bruite beastes, aptly corresponding in qualitie or euent, as one that wrote certaine pretty verses of the Emperor *Maximinus*, to warne him that he should not glory too much in his owne strength, for so he did in very deede, and would take any common fouldier to taske at wraſtling, or weapon, or in any other actiuitie and feates of armes, which was by the wiser fort misliked, these were the verses.

*The Elephant is ſtrong, yet death doth it ſubdue,
The bull is ſtrong, yet cannot death eſchue.*

*The Lion strong, and slaine for all his strength:
The Tygar strong, yet kilde is at the length.
Dread thou many, that dreadest not any one,
Many can kill, that cannot kill alone.*

And so it fell out, for *Maximinus* was slaine in a mutinie of his souldiers, taking no warning by these examples written for his admonition.

*CHAP. XX.

The last and principall figure of our poeticall Ornament.

Exargasia,
or
The Gorgious.



Or the glorious lustre it setteth vpon our speech and language, the Greeks call it (*Exargasia*) the Latine (*Expolitio*) a terme transferred from thee polishers of marble or porphirite, who after it is rough hewen and reduced to that fashion they will, set vpon it a goodly glasse, so smoth and cleere, as ye may see your face in it, or otherwife as it fareth by the bare and naked body, which being attired in rich and gorgious apparell, seemeth to the common vsage of th'eye much more comely and bewtisfull then the naturall. So doth this figure (which therefore I call the *Gorgious*) polish our speech and as it were attire it with copious and pleasant amplifications and much varietie of sentences, all running vpon one point and one intent: so as I doubt whether I may terme it a figure, or rather a masse of many figuratiue speaches, applied to the bewtisifying of our tale or argument. In a worke of ours intituled *Philocalia* we haue strained to shew the vse and application of this figure and al others mentioned in this booke, to which we referre you. I finde none example [in English meetre] that euer I could see, so well maintayning this figure in English meetre as that ditty of her Maiesties owne making passing sweete and harmonicall, which figure beyng as his very originall name purporteth the most bewtisfull [and gorgious] of all others, it asketh in reason

* There is a slight variation, just here, in the text between copies: what is probably the later form—found in copies with the *substituting* passage of the previous page—is inserted between [] on this and the next pages.

to be reserued for a last complement, and desciphered by the arte of a ladies penne, her selfe beyng the most gorgious and bewtifull, or rather bewtie of Queenes: and this was th'actyon [the occasion], our soueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease, as were skarce worthy of [meete for] so great and dangerous a prysoner, bred secret factions among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innouation in the slate: some of them [others] aspiring to greater fortunes by her liber-
tie and life. The Queene our soueraigne Lady to declare that she was nothing ignorant in [of] those secret fauours [practizes], though she had long with great wis-
dome and pacience dissembled it, writeth this ditty most sweet and fententious, not hiding from all such aspir-
ing minds the daunger of their ambition and disloyaltie, which afterward fell out most truly by th'exemplary chastisement of sundry persons, who in fauour of the said Sc. Q. . derogating [declining] from her Maiestie, sought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.

*The doubt of future foes, exiles my present ioy,
And wit me warnes to shun fuch snares as threaten mine
annoy.*

*For falsehood nowr doth flow, and subiect faith doth ebbe,
Which would not be, if reason rul'd or wisdome weuld
the webbe.*

*But cloodes of tois vntryed, do cloake aspiring mindes,
Which turne to raigne of late repent, by course of changed
virides.*

*The topse of hope supposid, the roote of ruth vril be,
And frutelesse all their grafted guiles, as shortly ye shall see.
Then dazeld eyes with pride, vrwhich great ambition blinds,
Shalbe vnseeld by vworthy wights, vrwhose foresight fals-
hood finds,*

*The daughter of debate, that eke discord doth sorre
Shal reap no gaine where formor rule hath taught stil
peace to grove.*

*No forreine bannisht wright shall ancre in this port,
Our realme it brookes no strangers force, let them elsvwhere
refort.*

*Our rusly fvorde vwith rest, shall first his edge employ,
To polle their toppes that seeke, such change and gape for ioy.*

In a worke of ours entituled [*Philo Calia*] where we entreat of the loues betwene prince *Philo* and Lady *Calia*, in their mutual letters, messages, and speeches: we haue strained our muse to shew the vse and application of this figure, and of all others.

CHAP. XXI.

*Of the vices or deformities in speach and vrvriting
principally noted by auncient Poets.*



I hath bene said before how by ignorance of the maker a good figure may become a vice, and by his good discretion, a vicious speach go for a vertue in the Poeticall science. This saying is to be explained and qualified, for some maner of speaches are alwayes intollerable and such as cannot be vsed with any decencie, but are euer vndecent namely barbarousnesse, incongruitie, ill disposition, fond affectation, rusticitie, and all extreme darknesse, such as it is not possible for a man to vnderstand the matter without an interpretour, all which partes are generally to be banished out of euery language, vnlesse it may appeare that the maker or Poet do it for the nonce, as it was reported by the Philosopher *Heraditus* that he wrote in obscure and darke termes of purpose not to be vnderstood, whence he merited the nickname *Scotinus*, otherwise I see not but the rest of the common faultes may be borne with sometymes, or passe without any great reproofe, not being vsed ouermuch or out of season as I said before: so as euery surplusage or preposterous placing or vndue iteration or darke word, or doubtfull speach are not so narrowly to be looked vpon in a large poeme, nor specially in the pretie Poesies and deuises of Ladies, and Gentlewomen makers,

whom we would not haue too precise Poets least with their shrewd wits, when they were maried they might become a little too phantafticall wiues, neuerthelesse because we seem to promise an arte, which doth not iustly admit any wilful error in the teacher, and to th'end we may not be carp'd at by these methodicall men, that we haue omitted any necessary point in this busynesse to be regarded, I will speake somewhat touching these viciosities of language particularly and briefly, leauing no little to the Grammarians for maintenaunce of the scholafticall warre, and altercations: we for our part condescending in this deuise of ours, to the appetite of Princely personages and other so tender and quefie complexions in Court, as are annoyed with nothing more then long lessons and ouermuch good order.

CHAP. XXII.

Some vices in speaches and writing are alwayes intollerable, some others now and then borne vrithall by licence of approued authors and custome.

 He foulest vice in language is to speake barbarously: this terme grew *Barbarismus.* or by the great pride of the *Greekes* and *Latines*, when *Forrein speech.* they were dominatours of the world reckoning no language so sweete and ciuill as their owne, and that all nations beside them felues were rude and vnciuell, which they called barbarous: So as when any straunge word not of the naturall Greeke or Latin was spoken, in the old time they called it *barbarisme*, or when any of their owne naturall wordes were founded and pronounced with straunge and ill shapen accents, or written by wrong ortographie, as he that would say with vs in England, *a doufand* for a thousand, isterday, for yesterday, as commonly the Dutch and French people do, they said it was barbarously spoken. The Italianu at this day by like arrogance calleth the Frenchman, Spaniard, Dutch, English, and all other breed behither their mountaines *Appennines*, *Tramontani*, as who would

R

say Barbarous. This terme being then so vsed by the auncient Greekes, there haue bene since, notwithstanding who haue digged for the Etimologie somewhat deeper, and many of them haue said that it was spoken by the rude and barking language of the Affricans now called Barbarians, who had great trafficke with the Greekes and Romanes, but that can not be so, for that part of Affricke hath but of late receiued the name of Barbarie, and some others rather thinke that of this word Barbarous, that countrey came to be called *Barbaria* and but few yeares in respect agone. Others among whom is *Ihan Leon* a Moore of *Granada*, will seeme to deriu *Barbaria*, from this word *Bar*, twise iterated thus *Barbar*, as much to say as flye, flye, which chaunced in a perfecition of the Arabians by some seditious Mahometanes in the time of their Pontif. *Habdul muni*, when they were had in the chase, and driuen out of Arabia Westward into the countreys of *Mauritania*, and during the pursuite cried one vpon another flye away, flye away, or passe passe, by which occasion they say, when the Arabians which were had in chase came to stay and settle them selues in that part of Africa, they called it *Barbar*, as much to say, the region of their flight or pursuite. Thus much for the terme, though not greatly pertinent to the matter, yet not vnplesant to knowe for them that delight in such niceties.

Your next intollerable vice is *solecismus* or incongruitie, as when we speake false English, *Solecismus*. that is by misusing the *Grammaticall* rules Incongruitie. to be obserued in cases, genders, tenses and such like, every poore scholler knowes the fault, and calls it the breaking of *Priscians* head, for he was among the Latines a principall Grammarian.

Ye haue another intollerable ill maner of speach, *Cacozelia*. which by the Greekes originall we may call *fonde affection*, and is when we affect new words and phrases other then the good speakers and writers in any language, or then

custome hath allowed, and is the common fault of young schollers not halfe so well studied before they come from the Vniuersitie or schooles, and when they come to their friends, or happen to get some benefice or other promotion in their countreys, will seeme to coigne fine wordes out of the Latin, and to vse new fangled speaches, thereby to shew themselues among the ignorant the better learned.

Another of your intollerable vices is that which the Greekes call *Soraismus*, and we may call *Soraismus*. the [mingle mangle] as when we make our ^{or} *The mingle* speach or wrtinges of sundry languages ^{mangle}. vsing some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excusable) but ignorantly and affectedly as one that said vsing this French word *Roy*, to make ryme with another verfe, thus.

*O mightie Lord of loue, dame Venus onely ioy,
Whose Princely povir exceeds ech other heauenly roy.*

The verfe is good but the terme peculiarily affected.

Another of reasonable good facilitie in translation finding certaine of the hymnes of *Pyndarus* and of *Anacreons odes*, and other *Lirickes* among the Greekes very well translated by *Rounfard* the French Poet, and applied to the honour of a great Prince in France, comes our minion and translates the same out of French into English, and applieth them to the honour of a great noble man in England (wherein I commend his reuerent minde and duetie) but doth so impudently robbe the French Poet both of his prayse and also of his French termes, that I cannot so much pitie him as be angry with him for his iniurious dealing (our sayd maker not being ashamed to vse these French wordes *freddon, egar, superbous, filanding, celest, calabrois, thebanois* and a number of others, for English wordes, which haue no maner of conformitie with our language either by custome or deriuation which may make them tollerable. And in the end (which is worst of all) makes his vaunt that neuer English finger but

his hath toucht *Pindars* string which was neuerthelesse word by word as *Rounfard* had said before by like braggyry. These be his veres.

And of an ingenious inuention, infanted with pleasant traauaille.

Whereas the French word is *enfanté* as much to say borne as a child, in another verse he saith.

I vwill freddon in thine honour.

For I will shake or quiuier my fingers, for so in French is *freddon*, and in another verse.

But if I vwill thus like pindar,

In many discourses egar.

This word *egar* is as much to say as to wander or stray out of the way, which in our English is not receiued, nor these wordes *calabrois, thebanois*, but rather *cabrian, theban* [*filanding sisters*] for the spinning sisters : this man deferues to be endited of pety *larceny* for pilfering other mens deuises from them and conuerting them to his owne vfe, for in deede as I would wish euery inuentour which is the very Poet to receave the prayses of his inuention, so would I not haue a translatour to be ashamed to be acknowen of his translation.

Another of your intollerable vices is ill disposition *Cacosinthon* or placing of your words in a clause or *or the Misplacer.* sentence : as when you will place your adiectiue after your substantiue, thus :

Mayde faire, vvidour riche, priest holy, and such like, which though the Latines did admit, yet our English did not, as one that said ridiculously.

In my yeares lustie, many a deed doughtie did I.

All these remembred faults be intollerable and euer vndecent.

Now haue ye other vicious manners of speech, but *Cacumphanton.* sometimes and in some cases tollerable, *or the figure of foule speech.* and chiefly to the intent to mooue laughter, and to make sport, or to giue it some pretty strange grace, and is when we vfe such wordes as may be drawen to a foule and vnshamefast fence, as one that would say to a young woman, *I pray you let me iape with*

you, which in deed is no more but let me sport with you. Yea and though it were not altogether so directly spoken, the very sounding of the word were not commendable, as he that in the presence of Ladies would vse this common Prouerbe,

*Iape vwith me but hurt me not,
Bourde vwith me but shame me not.*

For it may be taken in another peruerser fence by that forte of persons that heare it, in whose eares no such matter ought almost to be called in memory, this vice is called by the Greekes *Cacemphaton*, we call it the vnshamefull or figure of foule speech, which our courtly maker shall in any case shunne, least of a Poet he become a Buffon or rayling companion, the Latines called him *Scurrus*. There is also another sort of illfaoured speech subiect to this vice, but resting more in the manner of the ilshapen sound and accent, than for the matter it selfe, which may easily be auoyded in choosing your wordes those that bee of the pleasantest orthography, and not to rime too many like sounding words together.

Ye haue another manner of composing your metre nothing commendable, specially if it be too *Tautologia*, much vsed, and is when our maker takes ^{or the} *figure of selfe* too much delight to fill his verse with *saying*, wordes beginning all with a letter, as an English rimer that said :

*The deadly droppes of darke dijdaine,
Do daily drench my due desartes.*

And as the Monke we spake of before, wrote a whole Poeme to the honor of *Carolus Caluus*, euery word in his verse beginning with C, thus :

Carmina clarisvnae Caluis cantate camenae.

Many of our English makers vse it too much, yet we confesse it doth not ill but pretily becomes the meetre, if ye passe not two or three words in one verse, and vse it not very much, as he that said by way of *Epithete*.

The smoakie fighes : the trickling teares.

And such like, for such composition makes the meetre runne away smoother, and passeth from the lippes with more facilitie by iteration of a letter then by alteration, which alteration of a letter requires an exchange of ministery and office in the lippes, teeth or palate, and so doth not the iteration.

Histeron, pro- Your misplacing and preposterous plac-
teron, ing is not all one in behauour of language,
or the Preposterous. for the misplacing is alwaies intollerable, but the preposterous is a pardonable fault, and many times giues a pretie grace vnto the speech. We call it by a common saying to *set the carte before the horse*, and it may be done, eyther by a fingle word or by a clause of speech : by a fingle word thus :

And if I not performe, God let me never thrive.

For performe not : and this vice is sometime tollerable inough, but if the word carry away notable fence, it is a vice not tollerable, as he that said praiising a woman for her red lippes, thus :

A corral lippe of hew.

Which is no good speech, because either he should haue sayd no more but a corral lip, which had bene inough to declare the rednesse, or els he should haue said, a lip of corral hew, and not a corral lip of hew. Now if this disorder be in a whole clause which carieth more sentence then a word, it is then worst of all.

Acron, Ye haue another vicious speech which
or the Vncouthie. the Greekes call *Acyron*, we call it the *vncouthe*, and is when we vse an obscure and darke word, and vtterly repugnant to that we would expresse, if it be not by vertue of the figures *metaphore, allegorie, abusion,* or such other laudable figure before remembred, as he that said by way of *Epithete*.

A donegeon deepe, a dampe as darke as hell.

Where it is euident that a dampe being but a breath or vapour, and not to be discerned by the eye, ought not to haue this *epithete* (*darke,*) no more then another that praying his mistresse for her bewtfull haire, said very improperly and with a vncouth terme.

*Her haire furmounts Apollos pride,
In it such bewty raignes.*

Whereas this word *raigne* is ill applied to the bewtie of a womans haire, and might better haue bene spoken of her whole perfon, in which bewtie, fauour and good grace, may perhaps in some sort be said to *raigne* as our felues wre, in a *Partheniade* praifing her Maiesties countenance, thus :

*A cheare vwhere loue and Maiestie do raigne,
Both milde and sterne, &c.*

Because this word *Maiestie* is a word expressing a certaine Soueraigne dignitie, as well as a qualitie of countenance, and therefore may properly be said to *raigne*, and requires no meaner a word to set him foorth by. So it is not of the bewtie that remaines in a womans haire, or in her hand or in any other member : therfore when ye see all these improper or harde Epithets vsed, ye may put them in the number of [vnouths] as one that said, *the foulds of graces* : I haue heard of *the foulds of teares*, and *the foulds of eloquence*, or of any thing that may resemble the nature of a water-course, and in that respect we say also, *the streames of teares*, and *the streames of vtterance*, but not *the streames of graces*, or of *beautie*. Such manner of vncouth speech did the Tanner of Tamworth vse to king *Edward* the fourth, which Tanner hauing a great while mistaken him, and vsed very broad talke with him, at length perceiuing by his traine that it was the king, was afraide he shoule be punished for it, said thus with a certaine rude repentance.

I hope I shall be hanged to morrow.

For [*I feare me*] *I shall be hanged*, whereat the king laughed a good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme, and gaue him for recompence of his good sport, the inheritance of Plumton parke, I am afraid the Poets of our time that speake more finely and correctedly will come too short of such a reward.

Also the Poet or makers speech becomes vicious

The vice of
Surplusage.

and vnpleasant by nothing more than by
vsing too much surplusage: and this lieth
not only in a word or two more than ordinary, but in
whole clauses, and peraduenture large sentences im-
pertinently spoken, or with more labour and curiositie
than is requisite. The first surplusage the Greekes call
Pleonasmus, I call him [*too full speech*] and is no great
fault, as if one should say, *I heard it with mine eares,*
and saw it with mine eyes, as if a man could heare
with his heeles, or see with his nose. We our felues
vsed this superfluous speech in a verfe written of our
mistresse, neuertheles, not much to be misliked, for
euen a vice sometime being seasonably vsed, hath a
pretie grace.

For euer may my true loue liue and
Pleonasmus,
or
Too ful speech *neuer die*
And that mine eyes may see her crownde
a Queene.

As, if she liued euer. she could euer die, or that one
might see her crowned without his eyes.

Another part of surplusage is called *Macrologia*, or
Macrologia, long language, when we vse large clauses
or or sentences more than is requisite to the
Long language matter: it is also named by the Greeks
Periflogia, as he that said, the Ambassadours after
they had receiued this answere at the kings hands,
they tooke their leaue and returned home into their
country from whence they came.

So said another of our rimers, meaning to shew the
great annoy and difficultie of those warres of Troy,
caused for *Helenas* sake.

Nor Menelaus was vnwise,
Or troupe of Troians mad,
When he wth them and they wth him,
For her such combat had.

These clauses (*he wth them and they wth him*) are
surplusage, and one of them very impertinent, because
it could not otherwise be intended, but that *Menelaus*,

fighting with the Troians, the Troians must of necessitie fight with him.

Another point of surplusage lieth not so much in superfluitie of your words, as of your trauaile to describe the matter which yee take in hand, and that ye ouer-labour your selfe in your businesse. And therefore the Greekes call it *Periergia*, we call it ouer-labor, iumpe with the originall: or rather [the curious] for his ouermuch curiositie and studie to shew himselfe fine in a light matter, as one of our late makers who in the most of his things wrote very well, in this (to mine opinion) more curiously than needed, the matter being ripely considered: yet is his verfe very good, and his meetre cleanly. His intent was to declare how vpon the tenth day of March he crossed the riuier of Thames, to walke in Saint Georges field, the matter was not great as ye may suppose.

*The tenth of March vhen Aries received
Dan Phœbus raiest into his horned head,
And I my selfe by learned lore perceiued
That Ver approcht and frosty wwinter fled
I crost the Thames to take the cheerefull aire,
In open fields, the vweather was so faire.*

First, the whole matter is not worth all this solemne circumstance to describe the tenth day of March, but if he had left at the two first verses, it had bene inough. But when he comes with two other verfes to enlarge his description, it is not only niore than needes, but also very ridiculous, for he makes wife, as if he had not bene a man learned in some of the mathematickes (by learned lore) that he could not haue told that the x. of March had fallen in the spring of the yeare: which euery carter, and also euery child knoweth without any learning Then also, when he saith [*Ver approcht, and frosty winter fled*] though it were a surplufage (because one season must needs geue place to the other) yet doeth it well inough passe without blame

in the maker. These, and a hundred more of such faultie and impertinent speeches may yee finde amongst vs vulgar Poets, when we be carelesse of our doings.

It is no small fault in a maker to vse such wordes
^{Tapinoſis,}
^{or the}
^{Abbaser.} and termes as do diminish and abbase the matter he would feeme to set forth, by imparing the dignitie, height vigour or maiestie of the caufe he takes in hand, as one that would say king *Philip* shrewdly harmed the towne of *S. Quintaines*, when in deede he wannte it and put it to the facke, and that king *Henry* the eight made spoiles in *Turwin*, when as in deede he did more then spoile it, for he caused it to be defaced and razed flat to the earth, and made it inhabitable. Therefore the historiographer that should by such wordes report of these two kings gestes in that behalfe, should greatly blemifh the honour of their doings and almost speake vntruly and iniuriously by way of abbafement, as another of our bad rymers that very indecently said.

A misers mynde thou hast, thou hast a Princes pelfe.

A lewd terme to be giuen to a Princes treasure (*pelfe*) and was a little more manerly spoken by *Seriant Bendlowes*, when in a progresſe time comming to falute the Queene in Huntingtonshire he said to her Cochman, stay thy cart good fellow, stay thy cart, that I may speake to the Queene, whereat her Maiestie laughed as she had bene tickled, and all the rest of the company although very graciously (as her manner is) she gaue him great thankes and her hand to kiffe. These and such other base wordes do greatly disgrace the thing and the speaker or writer: the Greekes call it [*Tapinoſis*] we the [*abbaser*.]

Bomphologia, Others there be that fall into the contrary
^{or}
^{Pompious} vice by vſing such bombasted wordes, as speech. feeme altogether farced full of winde, being a great deale to high and loftie for the matter, whereof ye may finde too many in all popular rymers.

Then haue ye one other vicious speach with which

we will finish this Chapter, and is when we speake or write doubtfully and that the fence may be taken two wayes, such ambiguous termes they call *Amphibologia*, we call it the *ambiguous*, or figure of fence incertaine, as if one should say *Thomas Tayler* saw *William Tyler* dronke, it is indifferent to thinke either th'one or th'other dronke. Thus said a gentleman in our vulgar pretily notwithstanding because he did it not ignorantly, but for the nonce.

*I sat by my Lady soundly sleeping,
My mistresse lay by me bitterly weeping.*

No man can tell by this, whether the mistresse or the man, slept or wept: these doubtfull speaches were vied much in the old times by their false Prophets as appeareth by the Oracles of *Delphos* and of the *Sybillas* prophecies deuised by the religious persons of thofe dayes to abuse the superflitious people, and to encomber their busie braynes with vaine hope or vaine feare.

Lucianus the merry Greeke reciteth a great number of them, deuised by a coosening companion one *Alexander*, to get himselfe the name and reputation of the God *Aesculapius*, and in effect all our old Brittish and Saxon prophecies be of the same fort, that turne them on which fide ye will, the matter of them may be verified, neuerthelesse carryeth generally such force in the heads of fonde people, that by the comfort of thofe blind prophecies many insurrections and rebellions haue bene stirred vp in this Realme, as that of *Jacke Straw*, and *Jacke Cade* in *Richard* the seconds time, and in our time by a seditious fellow in Norffolke calling himselfe Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be confred two or three wayes as well as to that one whereunto the rebelles applied it, our maker shall therefore auoyde all such ambiguous speaches vnlesse it be when he doth it for the nonce and for some purpose.

CHAP. XXIII.

*What it is that generally makes our speach well pleasing
and commendable, and of that which the Latines
call Decorum.*



In all things to vse decencie, is it onely that giueth euery thing his good grace and without which nothing in mans speach could feeme good or gracious, in so much as many times it makes a bewtifull figure fall into a deformitie, and on th'other syde a vicious speach feeme plefaunt and bewtifull: this decencie is therfore the line and leuell for al good makers to do their busines by. But herein restleth the difficultie, to know what this good grace is, and wherein it consisteth, for peraduenture it be easier to conceaue then to expresse, we wil therfore examine it to the bottome and say: that euery thing which pleafeth the mind or fences, and the mind by the fences as by means instrumentall, doth it for some amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obiects. But that cannot be if they discouer any illfaurednesse or disproportion to the partes apprehensiue, as for example, when a sound is either too loude or too low or otherwise confuse, the eare is ill affected: so is th'eye if the coulour be sad or not liminous and recreatiue, or the shape of a membred body without his due measures and simmetry, and the like of euery other fence in his proper function. These excesses or defectes or confusions and disorders in the sensible obiectes are deformities and vnseemely to the fence. In like sort the mynde for the things that be his mentall obiectes hath his good graces and his bad, whereof th'one contents him wonderous well, th'other displeafeth him continually, no more nor no lesse then ye see the discordes of musicke do to a well tuned eare. The Greekes call this good grace of euery thing in his kinde, *τέπτων*, the Latines [*decorum*] we in our vulgar call it by a

scholaſticall terme [*decencie*] our owne Saxon English terme is [*feemelyneſſe*] that is to ſay, for his good ſhape and vtter appearance well pleaſing the eye, we call it alſo [*comelyneſſe*] for the delight it bringeth comming towardes vs, and to that purpoſe may be called [*pleasant approche*] fo as euery way ſeeking to expreſſe this ſpirit of the Greekes and *decorum* of the Latines, we are faine in our vulgar tong to borrow the terme which our eye onely for his noble prerogatiue ouer all the reſt of the fences doth vſurpe, and to apply the ſame to all good, comely, pleasant and honest things, euen to the ſpirituall obiectes of the mynde, which ſtand no leſſe in the due proportion of reaſon and diſcourſe than any other materiall thing doth in his ſenſible bewtie, proportion and comelyneſſe.

Now because his comelyneſſe reſteth in the good conformitie of many things and their ſundry circumſtances, with reſpect one to another, fo as there be found a iuft correfpondencie betweene them by this or that relation, the Greekes call it *Analogie* or a conuenient proportion. This louely conformitie, or proportion, or conueniencie betweene the fence and the ſenſible hath nature her ſelſe firſt moſt carefully obſerued in all her owne workeſ, then alſo by kinde graft it in the appetites of every creature working by intelligence to couet and deſire: and in their actions to imitate and perorme: and of man chiefly before any other creature aſwell in his ſpeacheſ as in euery other part of his behauour. And this in generalitie and by an vſuall terme is that which the Latines call [*decorum.*] So albeit we before alleaged that all our figures be but tranfgleſſions of our dayly ſpeech, yet if they fall out decently to the good liking of the mynde or eare and to the bewtifying of the matter or language, all is well, if indecently, and to the eares and myndes misliking (be the figure of it ſelſe neuer fo commendable) all is amiffe, the election is the writers, the iudgement is the worlds, as theirs to whom the reading apperteineth. But ſince the actiones of man with their circumſtances

be infinite, and the world likewise replenished with many judgements, it may be a question who shal haue the determination of such controuerzie as may arise whether this or that action or speach be decent or indecent: and verely it feemes to go all by discretion, not perchaunce of euery one, but by a learned and experienced discretion, for otherwise feemes the *decorum* to a weake and ignorant iudgement, then it doth to one of better knowledge and experience: which sheweth that it resteth in the discerning part of the minde, so as he who can make the best and most differences of things by reasonable and wittie distinction is to be the fittest iudge or sentencer of [*decencie*.] Such generally is the discreetest man, particularly in any art the most skilfull and discreetest, and in all other things for the more part those that be of much obseruation and greatest experience. The case then standing that discretion must chiefly guide all those busynesse, since there be sundry sortes of discretion all vnlike, euen as there be men of action or art, I see no way so fit to enable a man truly to estimate of [*decencie*] as example, by whose veritie we may deeme the differences of things and their proportions, and by particular discussions come at length to sentence of it generally, and also in our behauours the more easily to put it in execution. But by reason of the sundry circumstances, that mans affaires are as it were wrapt in, this [*decencie*] comes to be very much alterable and subiect to varietie, in [so]much as our speach asketh one maner of *decencie*, in respect of the person who speaks: another of his to whom it is spoken: another of whom we speake: another of what we speake, and in what place and time and to what purpose. And as it is of speach, so of al other our behauours. We wil therefore set you down some few examples of euery circumstance how it alters the decencie of speach or action. And by these few shal ye be able to gather a number more to confirme and establish your iudgement by a perfitt discretion.

This decencie, so farforth as apperteineth to the

consideration of our art, resteth in writing, speech and behaviour. But because writing is no more then the image or character of speech, they shall goe together in these our obseruations. And first wee wil sort you out diuers points, in which the wise and learned men of times past haue noted much decency or vndecencie, euery man according to his discretion, as it hath bene said afore : but wherein for the most part all discrete men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance : and though they brought with them no doctrine or institution at all, yet for the solace they may geue the readers, after such a rable of scholaſtical precepts which be tedious, these reports being of the nature historicall, they are to be embraced : but olde memories are very profitable to the mind, and serue as a glasse to looke vpon and behold the euent of time, and more exactly to skan the trueth of euery case that shall happen in the affaires of man, and many there be that haply doe not obserue euery particularitie in matters of decencie or vndecencie : and yet when the case is tolde them by another man, they commonly geue the same fentence vpon it. But yet whosoeuer obserueth much, shalbe counted the wiest and discreteſt man, and whosoeuer spends all his life in his owne vaine actions and conceits, and obſerues no mans else, he shal in the end prooue but a ſimple man. In which reſpect it is alwaies ſaid, one man of expe‐rience is wifer than tenne learned men, because of his long and studious obſeruation and often triall.

And your decencies are of fundrie sorts, according to the many circumſtances accompanying our writing, speech or behauour, ſo as in the very ſound or voice of him that ſpeaketh, there is a decencie that becommeth, and an vndecencie that misbecommeth vs, which th'Emperor *Anthonine* marked well in the Orator *Philipeus*, who ſpake before him with ſo ſmall and shrill a voice as the Emperor was greatly annoyed therewith, and to make him shorten his tale, ſaid, by

thy beard thou shouldest be a man, but by thy voice a woman.

Phauorinus the Philosopher was counted very wise and well learned, but a little too talkative and full of words: for the which *Timocrates* reprooued him in the hearing of one *Polemon*. That is no wonder quoth *Polemon*, for so be all women. And besides, *Phauorinus* being knownen for an Eunuke or gelded man, came by the same nippe to be noted as an effeminate and degenerate perfon.

And there is a measure to be vfed in a mans speech or tale, so as it be neither for shortnesse too darke, nor for length too tedious. Which made *Cleomenes* king of the Lacedemonians geue this vnpleasant awnswere to the Ambassadours of the Samiens, who had tolde him a long messegge from their Citie, and desired to know his pleasure in it. My maisters (saith he) the first part of your tale was so long, that I remember it not, which made that the second I vnderstoode not, and as for the third part I doe nothing well allow of. Great princes and graue counsellers who haue little spare leisure to hearken, would haue speeches vfed to them such as be short and sweete.

And if they be spoken by a man of account, or one who for his yeares, profession or dignitie should be thought wise and reuerend, his speeches and words should also be graue, pithie and sententious, which was well noted by king *Antiochus*, who likened *Hermogenes* the famous Orator of Greece, vnto these fowles in their moulting time, when their feathers be sick, and be so loase in the flesh that at any little rowse they can easilie shake them off: so saith he, can *Hermogenes* of all the men that euer I knew, as easilie deliuier from him his vaine and impertinent speeches and words.

And there is a decencie, that euery speech should be to the appetite and delight, or dignitie of the hearer and not for any respect arrogant or vndutifull, as was that of *Alexander* sent Embassadour from the *Athenians* to th'Emperour *Marcus*, this man seing th'emperour

not so attentive to his tale, as he would haue had him, said by way of interruption, *Cæsar* I pray thee giue me better eare, it seemest thou knowest me not, nor from whom I came: the Emperour nothing well liking his bold malapert speech, said: thou art deceyued, for I heare thee and know well inough, that thou art that fine, foolish, curious, fawcie *Alexander* that tendest to nothing but to combe and cury thy haire, to pare thy nailes, to pick thy teeth, and to perfume thy selfe with sweet oyles, that no man may abide the sent of thee. Prowde speeches, and too much finesse and curiositie is not commendable in an Embassadour. And I haue knownen in my time such of them, as studed more vpon what apparell they shoulde weare, and what countenaunces they shoulde keepe at the times of their audience, then they did vpon th'effect of their errant or commission.

And there is decency in that euery man shoulde talke of the things they haue best skill of, and not in that, their knowledge and learning serueth them not to do, as we are wont to say, he speaketh of Robin hood that neuer shot in his bow: there came a great Oratour before *Cleomenes* king of *Lacedemonia*, and vttered much matter to him touching fortitude and valiancie in the warres: the king laughed: why laughest thou quoth the learned man, since thou art a king thy selfe, and one whom fortitude best becommeth? why said *Cleomenes* would it not make any body laugh, to heare the swallow who feeds onely vpon flies, to boast of his great pray, and see the eagle stand by and say nothing? if thou wert a man of warre or euer hadst bene day of thy life, I would not laugh to here thee speake of valiancie, but neuer being fo, and speaking before an old captaine I can not chooze but laugh.

And some things and speaches are decent or indecent in respect of the time they be spoken or done in. As when a great clerk presented king *Antiochus* with a booke treating all of iustice, the king that time lying at the siege of a towne, who lookt vpon the title of the

booke, and cast it to him againe : saying, what a diuell tellest thou to me of iustice, now thou seest me vse force and do the best I can to bereue mine enimie of his towne? euery thing hath his season which is called Oportunitie, and the vnfittenesse or vndecency of the time is called Importunitie.

Sometime the vndecen[c]ly ariseth by the indignitie of the word in respect of the speaker himselfe, as whan a daughter of Fraunce and next heyre generall to the crowne (if the law *Salique* had not barred her) being fet in a great chause by some harde words giuen her by another prince of the bloud, said in her anger, thou durst not haue said thus much to me if God had giuen me a paire of, etc. and told all out, meaning if God had made her a man and not a woman she had bene king of Fraunce. The word became not the greatnesse of her person, and much lesse her sex, whose chiefe vertue is shamefastnesse, which the Latines call *Vere-cunudia*, that is a naturall feare to be noted with any impudicitie: so as when they heare or fee any thing tending that way they commonly blush, and is a part greatly prased in all women.

Yet will ye see in many cases how pleasant speeches and fauouring some skurrillity and vnshamefastnes haue now and then a certaine decencie, and well become both the speaker to say, and the hearer to abide, but that is by reason of some other circumstance, as when the speaker himselfe is knowne to be a common iester or buffon, such as take vpon them to make princes merry, or when some occasion is giuen by the hearer to induce such a pleasaunt speach, and in many other cases whereof no general rule can be giuen, but are best knownen by example: as when Sir *Andrew Flamock* king *Henry* the eights standerdbearer, a merry conceyted man and apt to skoffe, waiting one day at the kings heeles when he enterd the parke at Greenwich, the king blew his horne, *Flamock* hauing his belly full, and his tayle at commaundement, gaue out a rappe nothing faintly, that the king turned him about

and said how now firra? *Flamock* not well knowing how to excuse his vnmanerly act, if it please you Sir quoth he, your Maiesly blew one blast for the keeper and I another for his man. The king laughed hartily and tooke it nothing offendisly: for indeed as the case fell out it was not vndecently spoken by Sir *Andrew Flamock*, for it was the cleaneliest excuse he could make, and a merry implicatiue in termes nothing odious, and therefore a sporting satisfaction to the kings mind, in a matter which without some such merry answere could not haue bene well taken. So was *Flamocks* acting most vncomely, but his speech excellently well becomming the occasion.

But at another time and in another like case, the same skurrillitie of *Flamock* was more offendisue, because it was more indecent. As when the king hauing *Flamock* with him in his barge, passing from Westminster to Greenewich to visite a fayre Lady whom the king loued and was lodged in the tower of the Parke: the king comming within sight of the tower, and being disposed to be merry, said, *Flamock* let vs rime: as well as I can said *Flamock* if it please your grace. The king began thus:

*Within this towre,
There lieth a flowre,
That hath my hart.*

Flamock for aunswere: *Within this hower, she will, etc.* with the rest in so uncleanly termes, as might not now become me by the rule of *Decorum* to vtter writing to so great a Maiefie, but the king tooke them in so euill part, as he bid *Flamock* auant varlet, and that he should no more be so neere vnto him. And wherein I would saine learne, lay this vndeccencie? in the skurrill and filthy termes not meete for a kings eare? perchance so. For the king was a wife and graue man, and though he hated not a faire woman, yet liked he nothing well to heare speeches of ribaudrie: as they report of th'empour *Ottawian*: *Licet fuerit ipse incontinentissimus, fuit tamen incontinenti seuerissimus vltor.* But the very

cause in deed was for that *Flamocks* reply answered not the kings expectation, for the kings rime commencing with a pleasant and amorous proposition : Sir *Andrew Flamock* to finish it not with loue but with lothsomnesse, by termes very rude and vnciuill, and feing the king greatly fauour that Ladie for her much beauty by like or some other good partes, by his fastidious aunswere to make her seeme odious to him, it helde a great disproportion to the kings appetite, for nothing is so vnplesant to a man, as to be encountered in his chiefe affection, and specially in his loues, and whom we honour we should alſo reuerence their appetites, or at the least beare with them (not being wicked and vtterly euill) and whatſoeuer they do affect, we do not as becommeth vs if we make it seeme to them horrible. This in mine opinion was the chiefe cause of the vndecencie and alſo of the kings offence. *Aristotle* the great philosopher knowing this very well, what time he put *Calistenes* to king *Alexander* the greats seruice gaue him this lesson. Sirra quoth he, ye go now from a scholler to be a courtier, ſee ye ſpeake to the king your maiftier, either nothing at all, or elſe that which pleafeth him, which rule if *Calistenes* had followed and forborne to crosse the kings appetite in diuerſe ſpeeches, it had not cost him ſo deeply as afterward it did. A like matter of offence fell out betweene th'Emperour *Charles* the fifth, and an Embaſſadour of king *Henry* the eight, whom I could name but will not for the great opinion the world had of his wiſdom and ſufficiency in that behalfe, and all for miſusing of a terme. The king in the matter of controuerſie betwixt him and Ladie *Catherine of Caſſil* the Emperours awnt, found himſelfe grieued that the Emperour ſhould take her part and worke vnder hand with the Pope to hinder the diuorce : and gaue his Embaſſadour comiſſion in good termes to open his griefes to the Emperour, and to expouſtulat with his Maiestie, for that he ſeemed to forget the kings great kindneſſe and friendſhip before times uſed with th'Emperour, aſwell

by disbursing for him sundry great summes of monie which were not all yet repayd: as also by furnishing him at his neede with store of men and munition to his warres, and now to be thus vsed he thought it a very euill requitall. The Embassadour for too much animositie and more then needed in the case, or perchance by ignorance of the proprietie of the Spanish tongue, told the Emperour among other words, that he was *Hombre el mas ingrato en el mundo*, the ingratest perfon in the world to vfe his maister so. The Emperour tooke him suddainly with the word, and said: callest thou me *ingrato*? I tell thee learne better termes, or else I will teach them thee. Th'Embassadour excused it by his commission, and said: they were the king his maisters words, and not his owne. Nay quoth th'Emperour, thy maister durst not haue sent me these words, were it not for that broad ditch betweene him and me, meaning the sea, which is hard to passe with an army of reuenge. The Embassadour was commanded away and no more hard by the Emperor, til by some other means afterward the grief was either pacified or forgotten, and all this inconuenience grew by misuse of one word, which being otherwise spoken and in some sort qualified, had easilly holpen all, and yet the Embassadour might sufficently haue satisfied his commission and much better aduaunced his purpose, as to haue said for this word [*ye are ingrate*,] ye haue not vsed such gratitudo towards him as he hath deserued: fo ye may see how a word spoken vndecently, not knowing the phraze or proprietie of a language, maketh a whole matter many times miscarrie. In which respect it is to be wished, that none Ambassadour speake his principall commandements but in his own language or in another as naturall to him as his owne, and so it is vsed in all places of the world sauing in England. The Princes and their commissioners fearing least otherwife they might vtter any thing to their disaduantage, or els to their disgrace: and I my selfe hauing feene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with

mary inferior Courts, could neuer perceiue that the most noble perfonages, though they knew very well how to speake many forraine languages, would at any times that they had bene fpoken vnto, answere but in their owne, the Frenchman in French, the Spaniard in Spanish, the Italian in Italian, and the very Dutch Prince in the Dutch language: whether it were more for pride, or for feare of any lapfe, I cannot tell. And *Henrie Earle of Arundel* being an old Courtier and a very prince'y man in all his actions, kept that rule alwaies. For on a time passing from England towards Italie by her maiefies licence, he was very honorably enterteinedat the Court of Brussels, by the Lady Duches of Parma, Regent there: and sitting at a banquet with her, where also was the Prince of Orange, with all the greatest Princes of the state, the Earle, though he could reasonably well speake French, would not speake one French word, but all English, whether he asked any queſtion, or answered it, but all was done by Truche-men. In ſo much as the Prince of Orange maruellung at it, looked a ſide on that part where I ſtoode a beholder of the feaſt, and ſayd, I maruell your Noblemen of England doe not deſire to be better languaged in forraine languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I loſe to ſpeakē in that language, in which I can beſt vtter my minde and not miſtake.

Another Ambaffadour vſed the like ouerſight by ouerweening himſelfe that he could naturally ſpeake the French tongue, whereas in troth he was not ſkilfull in their termes. This Ambaffadour being a Bohemian, ſent from the Emperor to the French Court, where after his firſt audience, he was highly feasted and banqueted. On a time, among other, a great Princeſſe ſitting at the table, by way of talke asked the Ambaffadour whether the Emprefſe his miſtreſſe when ſhe went a hunting, or otherwiſe traualied abroad for her folace, did ride a horsback or goe in her coach. To which the Ambaffadour anſwered vnwares and

not knowing the French terme, *Par ma foy elle cheu-
auche fort bien, et si en prend grand plaisir.* She rides
(faith he) very well, and takes great pleasure in it.
There was good smiling one vpon another of the
Ladies and Lords, the Ambassador wist not whereat,
but laughed himselfe for companie. This word *Cheu-
aucher* in the French tongue hath a reprobate fence,
specially being spoken of a womans riding.

And as rude and vnciuill speaches carry a marueilous
great indecencie, so doe sometimes thoſe that be ouer-
much affected and nice : or that doe fauour of ignor-
ance or adulacion, and be in the eare of graue and wise
persons no leſſe offensiue than the other : as when a
futor in Rome came to *Tiberius* the Emperor and said,
I would open my cafe to your Maieftie, if it were not
to trouble your sacred businesſe, *sacras vestras occupa-
tiones* as the Historiographer reporteth. What meanest
thou by that terme quoth the Emperor, say *laboriosas*
I pray thee, and ſo thou maift truely ſay, and bid him
leauē off ſuch affected flattering termes.

The like vndeſcenſie vſed a Herald at armes ſent by
Charles the fifth Emperor, to *Fraunces* the firſt French
king, bringing him a meſſage of defiaſce, and thinking
to qualifie the bitterneſſe of his meſſage with words
pompous and magniſcent for the kings honor, vſed
much this terme (ſacred Maieftie) which was not vfluall
geuen to the French king, but to ſay for the moſt part
[*Sire*] The French king neither liking of his errant,
nor yet of his pompous ſpeech, ſaid ſomewhat sharply,
I pray thee good fellow claue me not where I itch not
with thy ſacred maieftie, but goe to thy businesſe, and
tell thine errand in ſuch termes as are decent betwixt
enemies, for thy master is not my frend, and turned
him to a Prince of the bloud who ſtoode by, ſaying,
me thinks this fellow ſpeakes like Bishop *Nicholus*, for
on Saint *Nicholas* night commonly the Scholars of the
Courtrey make them a Bishop, who like a foolish boy,
goeth about bleſſing and preaching with ſo childiſh
termes, as maketh the people laugh at his foolish
counterfaite ſpeeches.

And yet in speaking or writing of a Princes affaires and fortunes there is a certaine *Decorum*, that we may not vfe the same termes in their busines, as we might very wel doe in a meaner persons, the case being all one, such reuerence is due to their estates. As for example, if an Historiographer shal write of an Emperor or King, how such a day hee ioyned battel with his enemie, and being ouer-laide ranne out of the fielde, and tooke his heeles, or put spurre to his horfe and fled as fast as hee could : the termes be not decent, but of a meane fouldier or captaine, it were not vndecently spoken. And as one, who translating certaine bookees of *Virgils Aeneidos* into English meetre, said that *Aeneas* was fayne to trudge out of Troy : which terme became better to be spoken of a beggar, or of a rogue, or a lackey : for so wee vfe to say to such maner of people, be trudging hence.

Another Englishing this word of *Virgill* [*fato profugus*] called *Aeneas* [*by fate a fugitive*] which was vndecently spoken, and not to the Authours intent in the same word : for whom he studied by all means to auaunce aboue all other men of the world for vertue and magnaniimitie, he meant not to make him a fugitive. But by occasion of his great distresses, and of the hardnesse of his destinies, he would haue it appeare that *Aeneas* was enforced to flie out of Troy, and for many yeeres to be a romer and a wandrer about the world both by land and sea [*fato profugus*] and neuer to find any resting place till he came into *Italy*, so as ye may euidently perceiue in this terme [*fugitive*] a notable indignity offred to that princely perfon, and by th'other word (a wanderer) none indignitie at all, but rather a terme of much loue and commiseration. The same translatour when he came to these wordes : *Insignem pietate virum, tot voluere casus tot adire labores compulit.* Hee turned it thus, what moued *Juno* to tugge so great a captaine as *Aeneas*, which word tugge spoken in this case is so vndecent as none other coulde haue bene deuised, and tooke his first originall from

the cart, because it signifieth the pull or draught of the oxen or horses, and therefore the leathers that beare the chiefe stresse of the draught, the cartars call them tugges, and so wee vse to say that shrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, spake as illfaringly in this verse written to the dispraise of a rich man and couetous. Thou hast a misers minde (thou hast a princes pelfe) a lewde terme to be spoken of a princes treasure, which in no respect nor for any cause is to be called pelfe, though it were never so meane, for pelfe is properly the scrappes or shreds of taylors and skinners, which are accompted of so vile price as they be commonly cast out of dores, or otherwise bestowed vpon base purposes : and carrieth not the like reasoun or decencie, as when we say in reproch of a niggard or vserer, or worldly couetous man, that he setteth more by a little pelfe of the world, than by his credit or health, or conscience. For in comparisoun of these treasours, all the gold or siluer in the world may by a skornefull terme be called pelfe, and so ye see that the reasoun of the decencie holdeth not alike in both cases. Now let vs passe from these examples, to treate of those that concerne the comelinesse and decencie of mans behauour.

And some speech may be whan it is spoken very vndecency, and yet the same hauing afterward somewhat added to it may become pretty and decent, as was the flowte worde vseyed by a captaine in Fraunce, who sittynge at the lower end of the Duke of *Guyfes* table among many, the day after there had bene a great battaile foughten, the Duke finding that this captaine was not seene that day to do any thing in the field, taxed him priuily thus in al the hearings. Where were you Sir the day of the battaile, for I saw ye not? the captaine answered promptly: where ye durst not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiuing, said spedily: I was that day among the carriages, where your excellencie would not

for a thousand crownes haue bene seene. Thus from vndecent it came by a wittie reformation to be made decent againe.

The like hapned on a time at the Duke of Northumberlandes bound, where merry *John Heywood* was allowed to sit at the tables end. The Duke had a very noble and honorable mynde alwayes to pay his debts well, and when he lacked money, would not stick to sell the greatest part of his plate: so had he done few dayes before. *Heywood* being loth to call for his drinke so oft as he was dry, turned his eye toward the cupboard and sayd I finde great misse of your graces standing cups: the Duke thinking he had spoken it of some knowledge that his plate was lately sold, said somewhat sharply, why Sir will not thofe cuppes serue as good a man as your selfe. *Heywood* readily replied. Yes if it please your grace, but I would haue one of them stand still at myne elbow full of drinke that I might not be driuen to trouble your men so often to call for it. This pleafant and speedy reuers of the former wordes holpe all the matter againe, whereupon the Duke became very pleaſaunt and dranke a bolle of wine to *Heywood*, and bid a cup should alwayes be standing by him.

It were to busie a peece of worke for me to tell you of all the parts of decencie and indecency which haue bene obſerued in the speaches of man and in his writings, and this that I tell you is rather to folace your eares with pretie conceits after a fort of long scholaſtical preceptes which may happen haue doubled them, rather then for any other purpose of institution or doctrine, which to any Courtier of experience, is not necessarie in this behalfe. And as they appeare by the former examples to rest in our speech and writing: so do the fame by like proportion confiſt in the whole behauour of man, and that which he doth well and commendably is euer decent, and the contrary vndecent, not in euery mans iudgement alwayes one, but after their feuerall discretion and by circumstance diuerſly, vs by the next Chapter ſhalbe ſhewed.

CHAP. XXIIII.

*Of decencie in behauour which also belongs to the con-
fideration of the Poet or maker.*

 Nd there is a decency to be obserued in
euyer mans action and behauour a swell
as in his speach and writing which some
peraduenture would thinke impertinent to
be treated of in this booke, where we do
but informe the commendable fashions of language and
stile: but that is otherwise, for the good maker or poet
who is in decent speach and good termes to describe
all things and with prayse or dispraise to report every
mans behauour, ought to know the comelineffe of an
action a swell as of a word and thereby to direct him-
selfe both in praise and perswasion or any other point
that perteines to the Oratours arte. Wherefore some
examples we will set downe of this maner of decency
in behauour leauing you for the rest to our booke
which we haue written *de Decoro*, where ye shall see
both partes handled more exactly. And this decencie
of mans behauour a swell as of his speach must also be
deemed by discretion, in which regard the thing that
may well become one man to do may not become
another, and that which is seemely to be done in this
place is not so seemely in that, and at such a time decent,
but at another time vndecent, and in such a case and
for such a purpose, and to this and that end and by
this and that euent, perusing all the circumstances with
like confideration. Therefore we say that it might
become king *Alexander* to giue a hundreth talentes to
Anaxagoras the Philosopher, but not for a beggerly
Philosopher to accept so great a gift, for such a
Prince could not be impouerished by that expence,
but the Philosopher was by it excessiuely to be en-
riched, so was the kings action proportionable to his
estate and therefore decent, the Philosophers, dispro-
portionable both to his profession and calling and there-
fore indecent.

And yet if we shall examine the same point with a clearer discretion, it may be said that whatsoeuer it might become king *Alexander* of his regal largeesse to bestow vpon a poore Philosopher vnasked, that might aswell become the Philosopher to receiue at his hands without refusall, and had otherwiche bene some empachement of the kings abilitie or wisedome, which had not bene decent in the Philosop[h]er, nor the immoderatnesse of the kinges gift in respect of the Philosophers meane estate made his acceptance the lesse decent, since Princes liberalities are not measured by merite nor by other mens estimations, but by their owne appetits and according to their greatnesse. So said king *Alexander* very like himselfe to one *Perillus* to whom he had geuen a very great gift, which he made curtesy to accept, saying it was too much for such a mean person, what quoth the king if it be too much for thy selfe, hast thou neuer a friend or kinsman that may fare the better by it? But peraduenture if any such immoderat gift had bene craued by the Philosopher and not voluntarilly offred by the king it had bene vndecent to haue taken it. Euen so if one that flandeth vpon his merite, and spares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecently. For men shold not expect till the Prince remembred it of himselfe and began as it were the gratification, but ought to be put in remembraunce by humble solicitations, and that is duetifull and decent, which made king *Henry* th'eight her Maiesties most noble father, and for liberality nothing inferiour to king *Alexander* the great, aunswere one of his priuie chamber, who prayd him to be good and gracious to a certainte old Knight being his seruant, for that he was but an ill begger, if he be affarmed to begge we wil thinke scorne to giue. And yet peraduenture in both these cases, the vndecencie for too much crauing or sparing to craue, might be easilly holpen by a decent magnificence in the Prince, as *Amazis* king of *Egypt* very honorably considered, who asking one day for one

Diopithus a noble man of his Court, what was become of him for that he had not fene him wait of long time, one about the king told him that he heard say he was sicke and of some conceit he had taken that his Maiestie had but flenderly looked to him, vsing many others very bountifuly. I besrew his fooles head quoth the king, why had he not sued vnto vs and made vs priuie of his want, then added, but in truth we are most to blame our selues, who by a mindeful beneficence without sute should haue supplied his bashfulnesse, and forthwith commaunded a great reward in money and pension to be sent vnto him, but it hapned that when the kings messengers entred the chamber of *Diopithus*, he had newly giuen vp the ghoſt: the messengers forrowed the caſe, and *Diopithus* friends fate by and wept, not ſo much for *Diopithus* death, as for pitie that he ouerliued not the comming of the kings reward. Therupon it came euer after to be vſed for a prouerbe that when any good turne commeth too late to be vſed, to cal it *Diopithus* reward.

In Italy and Fraunce I haue knowen it vſed for common pollicie, the Princes to diſſerre the beſtowing of their great liberallities as Cardinalſhips and other high dignitieſ and offiſes of gayne, till the parties whom they ſhould ſeeme to gratiſie be ſo old or ſo ſicke as it is not likely they ſhould long enjoy them.

In the time of *Charles* the ninth French king, I being at the Spaw waters, there lay a Marshall of Fraunce called *Monsieur de Sipier*, to vſe thoſe waters for his health, but when the Phisitions had all giuen him vp, and that there was no hope of life in him, came from the king to him a letters patents of ſix thouſand crownes yearely pension during his life with many comfortable wordes: the man was not ſo much paſt remembraunce, but he could ſay to the messenger *trop tard, trop tard*, it ſhould haue come before, for in deede it had bene promised long and came not till now that he could not fare the better by it.

And it became king *Antiochus*, better to bestow the faire Lady *Stratonica* his wife vpon his sonne *Demetrius* who lay sicke for her loue and would else haue perished, as the Phyfitions cunningly discouered by the beating of his pulse, then it could become *Demetrius* to be inamored with his fathers wife, or to enjoy her of his guift, because the fathers act was led by discretion and of a fatherly compassion, not grutching to depart from his dearest possession to saue his childeſ life, where as the sonne in his appetite had no reason to lead him to loue vnlawfully, for whom it had rather bene decent to die, then to haue violated his fathers bed with safetie of his life.

No more would it be seemely for an aged man to play the wanton like a child, for it stands not with the conueniency of nature, yet when king *Agesilaus* hauing a great fort of little children, was one day disposed to folace himself among them in a gallery where they plaied, and tooke a little hobby horſe of wood and beſtrid it to keepe them in play, one of his friends seemed to miſlike his lightnes, ô good friend quoth *Agesilaus*, rebuke me not for this fault till thou haue children of thine owne, shewing in deede that it came not of vanitie but of a fatherly affection, ioyng in the ſport and company of his little children, in which reſpect and as that place and tyme ſerved, it was diſpenceable in him and not indecent.

And in the choife of a mans delights and maner of his life, there is a decencie, and fo we ſay th'old man generally is no fit companion for the young man, nor the rich for the poore, nor the wife for the foolish. Yet in ſome reſpects and by diſcretion it may be otherwife, as when the old man hath the gouernment of the young, the wife teaches the foolish, the rich is wayted on by the poore for their reliefs, in which regard the conuerſation is not indecent.

And *Proclus* the Philosopher knowing how euery indecenſie is vnplesant to nature, and namely, how vncomely a thing it is for young men to doe as old men

doe (at leastwise as young men for the most part doe take it) applyed it very wittily to his purpose: for hauing his sonne and heire a notable vnthrift, and delighting in nothing but in haukes and hounds, and gay apparell, and such like vanities, which neither by gentle nor sharpe admonitions of his father, could make him leaue. *Proclus* himselfe not onely bare with his sonne, but also vfed it himfelse for company, which some of his frends greatly rebuked him for, saying, ô *Proclus*, an olde man and a Philosopher to play the foole and lafciuous more than the sonne. Mary, quoth *Proclus*, and therefore I do it, for it is the next way to make my sonne change his life, when he shall see how vndecent it is in me to leade such a life, and for him being a yong man, to keepe companie with me being an old man, and to doe that which I doe.

So is it not vnseemely for any ordinarie Captaine to winne the victory or any other auantage in warre by fraud and breach of faith: as *Hanniball* with the Romans, but it could not well become the Romaines managing so great an Empire, by examples of honour and justice to doe as *Hanniball* did. And when *Parmenio* in a like case perswaded king *Alexander* to breake the day of his appointment, and to set vpon *Darius* at the sodaine, which *Alexander* refused to doe, *Parmenio* saying, I would doe it if I were *Alexandcr*, and I too quoth *Alexander* if I were *Parmenio*: but it behooueth me in honour to fight liberally with mine enemies, and iustly to ouercome. And thus ye see that was decent in *Parmenios* action, which was not in the king his masters.

A great nobleman and Counsellor in this Realme was secretlie aduised by his friend, not to vse so much writing his letters in fauour of euery man that asked them, specially to the Judges of the Realme in cases of iustice. To whom the noble man answered, it becomes vs Councillors better to vse instance for our friend, then for the Judges to sentence at instance: for whatfoeuer we doe require them, it is in their choise

to refuse to doe, but for all that the example was ill and dangerous.

And there is a decencie in chusing the times of a mans busines, and as the Spaniard fayes, *es tiempo de negotiar*, there is a fitte time for euery man to performe his businesse in, and to attend his affaires, which out of that time would be vndecent: as to sleepe al day and wake al night, and to goe a hunting by torch-light, as an old Earle of Arundel vsed to doe, or for any occasion of little importance, to wake a man out of his sleepe, or to make him rise from his dinner to talke with him, or such like importunitie, for so we call euery vnfeasonable action, and the vndecencie of the time.

Callicratides being sent Ambassidor by the Lacedemonians, to *Cirus* the young king of Persia to contract with him for money and men toward their warres against the Athenians, came to the Court at such vnfeasonable time as the king was yet in the midst of his dinner, and went away againe saying, it is now no time to interrupt the kings mirth. He came againe another day in the after noone, and finding the king at a rere-banquet, and to haue taken the wine somewhat plentifully, turned back againe, saying, I thinke there is no houre fitte to deale with *Cirus*, for he is euer in his banquets: I will rather leaue all the busines vndone, then doe any thing that shall not become the Lacedemonians: meaning to offer conference of so great importaunce to his Countrey, with a man so distempered by surfeit, as hee was not likely to geue him any reasonable resolution in the cause.

One *Eudamidas* brother to king *Agis* of *Lacedemonia*, comming by *Zenocrates* schoole and looking in, saw him sit in his chaire, disputing with a long hoare beard, asked who it was, one answered, Sir it is a wise man and one of them that searches after vertue, and if he haue not yet found it quoth *Eudamidas* when will he vse it, that now at this yeares is seeking after it, as who would say it is not time to talke of matters when

they should be put in execution, nor for an old man to be to seeke what vertue is, which all his youth he should haue had in exercise.

Another time comming to heare a notable Philosopher dispute, it happened, that all was ended euen as he came, and one of his familiars would haue had him requested the Philosopher to beginne againe, that were indecent and nothing ciuill quoth *Eudamidas*, for if he should come to me supperleſſe when I had supped before, were it seemely for him to pray me to suppe againe for his companie.

And the place makes a thing decent or indecent, in which consideration one *Euboidas* being ſent Embassador into a forraine realme, ſome of his familiars tooke occation at the table to praife the wiues and women of that country in prefence of their owne husbands, which th'embassador miſliked, and when ſupper was ended and the gueſtes departed, tooke his familiars aside, and told them it was nothing decent in a ſtrange country to praife the women, nor ſpecially a wife before her husbands face, for inconuenience that might riſe thereby, aſwell to the prayer as to the woman, and that the chiefe commendation of a chaſt matrone, was to be knownen onely to her husband, and not to be obſerued by ſtranglers and gueſtes.

And in the vſe of apparell there is no litle decency and vndecencie to be perceiued, as well for the fashion as the ſtuffe, for it is comely that euery estate and vocation ſhould be knownen by the diſferences of their habit: a clarke from a lay man: a gentleman from a yeoman: a ſouldier from a citizen, and the chiefe of euery degree from their inferiours, becauſe in conuſion and diſorder there is no manner of decencie.

The Romaines of any other people moſt ſeuere censurers of decencie, thought no vpper garment ſo comely for a ciuill man as a long playted gowne, because it ſheweth much grauitie and alſo pudicitie, hidin every member of the body which had not bin pleafant to behold. In ſomuch as a certain *Proconsull*

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or Legat of theirs dealing one day with *Ptolome* king of Egyp, seeing him clad in a straite narrow garment very lasciuiously, discouering euyer part of his body, gaue him a great checke for it: and said, that vnfesse he vsed more fad and comely garments, the Romaines would take no pleasure to hold amitie with him, for by the wantonnes of his garment they would iudge the vanitie of his mind, not to be worthy of their constant friendship. A pleasant old courtier wearing one day in the sight of a great councellour, after the new guise, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, and an high paire of silke netherstocks that couered all his buttockes and loignes, the Councillor maruelled to see him in that fort disguised, and otherwaise than he had bin woont to be. Sir quoth the Gentleman to excuse it: if I shold not be able whan I had need to pisse out of my doublet, and to do the rest in my netherstocks (vsing the plaine terme) all men would say I were but a lowte, the Councillor laughed hartily at the absurditie of the speech, but what would those sower fellowes of Rome have said trowe ye? truely in mine opinion, that all such persons as take pleasure to shew their limbes, specially those that nature hath commanded out of sight, shold be inioyned either to go starke naked, or else to resort backe to the comely and modest fashion of their owne countrie apparell, vsed by their old honorable auncestors.

And there is a decency of apparel in respect of the place it is to be vsed: as, in the Court to be richely apparrelled: in the countrey to weare more plain and homely garments. For who who would not thinke it a ridiculous thing to see a Lady in her milke-houfe with a veluet gowne, and at a bridall in her caffock of mockado: a Gentleman of the Countrey among the bushes and briars, goe in a pounced dublet and a paire of embrodered hosen, in the Citie to weare a frise Ierkin, and a paire of leather breeches? yet some such phantasticals haue I knownen, and one a certaine knight, of all

other the most vaine, who commonly would come to the Sessions, and other ordinarie meetings and Comissions in the Countrey, so bedeckt with buttons and aglets of gold and such costly embrodieries, as the poore plaine men of the Countrey called him (for his gaynesse) the golden knight. Another for the like cause was called Saint Sunday : I thinke at this day they be so farre spent, as either of them would be content with a good cloath cloake : and this came by want of discretion, to discerne and deeeme right of decencie, which many Gentlemen doe wholly limite by the person or degree, where reasoun doeth it by the place and prefence: which may be such as it might very well become a great Prince to weare courser apparrell than in another place or prefence a meaner perfon.

Neuerthelesse in the vse of a garment many occasions alter the decencie, sometimes the qualitie of the perfon, sometimes of the case, otherwhiles the countrie custome, and often the constitution of lawes, and the very nature of vse it selfe. As for example a king and prince may vse rich and gorgious apparell decently, so cannot a meane person doo, yet if an herald of armes to whom a king giueth his gowne of cloth of gold, or to whom it was incident as a fee of his office, do were the fame, he doth it decently, because such hath alwaies bene th'allowances of heraldes: but if such herald haue worne out, or fold, or lost that gowne, to buy him a new of the like stuffe with his owne mony and to weare it, is not decent in the eye and iudgement of them that know it.

And the country custome maketh things decent in vse, as in Asia for all men to weare long gownes both a foot and horsebacke: in Europa short gaberdins, or clokes, or iackets, euen for their vpper garments. The Turke and Persian to weare great tolibants of ten, fifteene, and twentie elles of linnen a peece vpon their heads, which can not be remoued: in Europe to were caps or hats, which vpon euery occasion of salutation we vse to put of, as a signe of reuerence.

In th'East partes the men to make water couring like women, with vs standing at a wall. With them to congratulat and salute by giuing a becke with the head, or a bende of the bodie, with vs here in England, and in Germany, and all other Northerne parts of the world to shake handes. In France, Italie, and Spaine to embrace ouer the shoullder, vnder the armes, at the very knees, according to the superiors degree. With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in steed of an offer to the hand, to say thefe words *Bezo los manos*. And yet some others surmounting in all courtly ciuitie will say, *Los manos e los piedes*. And aboue that reach too, there be that will say to the Ladies, *Lombra de sus pisadas*, the shadow of your steps. Which I recite vnto you to shew the phraze of those courtly seruitours in yeelding the mistresses honour and reuerence.

And it is seen that very particular vse of it selfe makes a matter of much decencie and vndecencie, without any countrey custome or allowance, as if one that hath many yeares worne a gowne shall come to be seen weare a iakquet or ierkin, or he that hath many yeares worne a beard or long haire among thofe that had done the contrary, and come sodainly to be pold or shauen, it will feeme onely to himselfe, a deshight and very vndecent, but also to all others that neuer vied to go so, vntill the time and custome haue abrogated that mislike.

So was it here in England till her Maiesties most noble father for diuers good respects, caused his owne head and all his Courtiers to be polled and his beard to be cut short. Before that time it was thought more decent both for old men and young to be all shauen and to weare long haire either rounded or square. Now againe at this time the young Gentlemen of the Court haue taken vp the long haire trayling on their shoulders, and thinke it more decent: for what respect I would be glad to know.

The Lacedemonians bearing long bushes of haire, finely kept and curled vp, vsed this ciuill argument to maintaine that custome. Haire (fay they) is the very ornament of nature appointed for the head, which therfore to vse in his most sumptuous degree is comely, specially for them that be Lordes, Maisters of men, and of a free life, hauing abilitie and leasure inough to keepe it cleane, and so for a signe of seignorie, riches and libertie, the masters of the Lacedemonians vsed long haire. But their vassals, seruaunts and flaues vsed it short or shauen in signe of seruitude and because they had no meane nor leafure to kembe and keepe it cleanly. It was besides combersome to them hauing many businesse to attende, in some seruices there might no maner of filth be falling from their heads. And to all souldiers it is very noyfome and a daungerous disauantage in the warres or in any particular combat, which being the most comely profession of euery noble young Gentleman, it ought to perswade them greatly from wearing long haire. If there be any that seeke by long haire to helpe or to hide an ill featured face, it is in them allowable so to do, because euery man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all singularities or affected parts of a mans behauour seeme vndecent, as for one man to march or iet in the street more stately, or to looke more solempnly, or to go more gayly and in other coulours or fashioned garments then another of the same degree and estate.

Yet such singularities haue had many times both good liking and good successe, otherwise then many would haue looked for. As when *Dinocrates* the famous archite^t, desirous to be knownen to king *Alexander* the great, and hauing none acquaintance to bring him to the kings speech, he came one day to the Court very strangely apparellled in long skarlet robes, his head compast with a garland of Laurell, and his face all to be flicked with sweet oyle, and stooide in the kings

chamber, motioning nothing to any man: newes of this stranger came to the king, who caused him to be brought to his presence, and asked his name, and the cause of his repaire to the Court. He aunswered, his name was *Dinocrates* the Architect, who came to present his Maiestie with a plat forme of his owne devising, how his Maiestie might buylde a Citie vpon the mountaine Athos in Macedonia, which shoulde beare the figure of a mans body, and tolde him all how. Forsooth the breast and bulke of his body shoulde rest vpon such a flat: that hil shoulde be his head, all set with foregrowen woods like haire: his right arme shoulde stretch out to such a hollow bottome as might be like his hand: holding a dish conteyning al the waters that shoulde serue that Citie: the left arme with his hand shoulde hold a valley of all the orchards and gardens of pleasure pertaining thereunto: and either legge shoulde lie vpon a ridge of rocke, very gallantly to behold, and so shoulde accomplish the full figure of a man. The king asked him what commoditie of foyle, or sea, or nauigable riuier lay neere vnto it, to be able to sustaine so great a number of inhabitants. Truely Sir (quoth *Dinocrates*) I haue not yet considered thereof: for in trueth it is the barest part of all the Countrey of Macedonia. The king smiled at it, and said very honourably, we like your deuice well, and meane to vse your seruice in the building of a Citie, but we wil chuse out a more commodious scituacion: and made him attend in that voyage in which he conquered Afia and Egypt, and there made him chiese Surveyour of his new Citie of Alexandria. Thus did *Dinocrates* singularitie in attire greatly further him to his aduancement.

Yet are generally all rare things and such as breedeth maruell and admiration somewhat holding of the vndecent, as when a man is bigger and exceeding the ordinary stature of a man like a Giaunt, or farre vnder the reasonable and common size of men, as a dwarfe, and such vndecencies do not angre vs, but either we pittie them or scorne at them.

But at all insolent and vnwoonted partes of a mans behauour we find many times cause to mislike or to be mistrustfull, which proceedeth of some vndecency that is in it, as when a man that hath alwaies bene strange and vnaquainted with vs, will suddenly become our familiar and domestick: and another that hath bene alwaies sterne and churlish, wilbe vpon the suddaine affable and curteous, it is neyther a comely sight, nor a signe of any good towardses vs. Which the subtil Italian well obserued by the successest thereof, saying in Proverbe.

*Chi me fa meglio che non vuole,
Tradito me ha o tradir me vuolo.*

*He that speaks me fairer, than his woont was too
Hath done me harme, or meanes for to doo.*

Now againe all maner of conceites that stirre vp any vehement passion in a man, doo it by some turpitude or euill and vndecency that is in them, as to make a man angry there must be some injury or contempt offered, to make him enuy there must proceede some vndeferued prosperitie of his egall or inferiour, to make him pitie some miserable fortune or spectacle to behold.

And yet in euery of these passions being as it were vndecencies, there is a comelineſſe to be discerned, which ſome men can keepe and ſome men can not, as to be angry, or to enuy, or to hate, or to pitie, or to be ashamed decently, that is none otherwife then reaſon requireth. This furmiſe appeareth to be true, for Homer the father of Poets writing that famous and moſt honourable poeme called the *Illiades* or warres of Troy: made his commencement the magnanimous wrath and anger of Achilles in his firſt verſe thus: μενην αἰδε θεα πιλαδεοῦ ἀχιλλείου. Sing foorth my muse the wrath of Achilles Peleus ſonne: which the Poet would neuer haue done if the wrath of a prince had not beene in ſome ſort comely and allowable. But when Arrianus and Curtius historiographers that wrote the noble geſtes of king Alexander the great, came to prayſe him for

many things, yet for his wrath and anger they reproched him, because it proceeded not of any magnanimitie, but vpon surfeit and distemper in his diet, nor growing of any iust causes, was exercised to the destruction of his dearest friends and familiers, and not of his enemies, nor any other waies so honorably as th'others was, and so could not be reputed a decent and comely anger.

So may al your other passions be vsed decently though the very matter of their originall be grounded vpon some vndecencie, as it is written by a certaine king of Egypt, who looking out of his window, and feing his owne fonne for some grieuous offence, carried by the officers of his iustice to the place of execution: he neuer once changed his countenance at the matter, though the fight were neuer so full of ruth and atrocitie. And it was thought a decent countenance and constant animositie in the king to be so affected, the case concerning so high and rare a peece of his owne iustice. But within few daies after when he beheld out of the same window an old friend and familiar of his, stand beggning an almes in the streeete, he wept tenderly, remembraunce their old familiarity and considering how by the mutabilitie of fortune and frailtie of mans estate, it might one day come to passe that he himselfe should fall into the like miserable estate. He therfore had a remorse very comely for a king in that behalfe, which also caused him to giue order for his poore friends plentiful relief.

But generally to weepe for any sorrow (as one may doe for pitie) is not so decent in a man: and therefore all high minded persons, when they cannot chuse but shew teares, wil turne away their face as a countenance vndecent for a man to shew, and so will the standers by till they haue supprest such passion, thinking it nothing decent to behold such an vncomely countenance. But for Ladies and women to weepe and shew teares at euery little greefe, it is nothing vncomely, but rather a signe of much good nature and meeknes of minde, a most decent propertie for that sexe; and therefore they be

for the more part more deuout and charitable, and greater geuers of almes than men, and zealous relieuers of prisoners, and beseechers of pardons, and such like parts of commiseration. Yea they be more than so too : for by the common prouerbe, a weman will weepe for pite to see a gosling goe barefoote.

But most certainly all things that moue a man to laughter, as doe these scurrillies and other ridiculous behauaviours, it is for some vndecencie that is found in them : which maketh it decent for euery man to laugh at them. And therefore when we see or heare a natural foole and idiot doe or say any thing foolishly, we laugh not at him : but when he doeth or speaketh wisely, because that is vnlike him selfe : and a buffonne or counterfet foole, to heare him speake wisely which is like himselfe, it is no sport at all, but for such a counterfeit to talke and looke foolishly it maketh vs laugh, because it is no part of his naturall, for in euery vncolineesse there must be a certaine absurditie and disproportion to nature, and the opinion of the hearer or beholder to make the thing ridiculous. But for a foole to talke foolishly or a wifeman wisely, there is no such absurditie or disproportion.

And though at all absurdities we may decently laugh, and when they be no absurdities not decently, yet in laughing is there an vndecencie for other respectes sometime, than of the matter it selfe, which made *Philippus sonne* to the firs^t Christen Emperour, *Philippus Arabicus* sitting with his father one day in the theatre to behold the sports, giue his father a great rebuke because he laughed, saying that it was no comely countenance for an Emperour to bewray in such a publicke place, nor specially to laugh at euery foolish toy : the posterite gaue the sonne for that cause the name of *Philippius Agelas* or without laughter.

I haue seene forraine Embassadours in the Queenes presence laugh so dissolutely at some rare pastime or sport that hath beene made there, that nothing in the world could worse haue becomen them, and others

very wise men, whether it haue ben of some pleasant humour and complexion, or for other default in the spleene, or for ill education or custome, that could not vtter any graue and earnest speech without laughter, which part was greatly discommended in them.

And *Cicero* the wifest of any Romane writers, thought it vncomely for a man to daunce: saying, *Saltantem sobrium vidi neminem*. I neuer saw any man daunce that was sober and in his right wits, but there by your leauue he failed, nor our young Courtiers will allow it, besides that it is the most decent and comely demeanour of all exultations and reioygements of the hart, which is no lesse naturall to man then to be wise or well learned, or sober.

To tell you the decencies of a number of other behauours, one might do it to please you with pretie reportes, but to the skilfull Courtiers it shalbe nothing necessary, for they know all by experiance without learning. Yet some few remembraunces wee will make you of the most materiall, which our felues haue obserued, and so make an end.

It is decent to be affable and curteous at meales and meetings, in open assemblies more solemne and straunge, in place of authoritie and iudgement not familiar nor pleasant, in counsell secret and sad, in ordinary conferences easie and apert, in conuerstation simple, in capitulation subtil and mistrustfull, at mournings and burials sad and sorrowfull, in feasts and bankets merry and ioyfull, in houshold expence pinching and sparing, in publicke entertainement spending and pompous. The Prince to be sumptuous and magnificent, the priuate man liberall with moderation, a man to be in giuing free, in asking spare, in promise slow, in performance speedy, in contract circumspect but iust, in amitie sincere, in ennimitie wily and cauteious [*dolus an virtus quis in hoste requirit*, saith the Poet] and after the same rate euyer fort and maner of busynesse or affaire or action hath his decencie and vndecencie, either for the time or place or person or

some other circumstaunce, as Priests to be sober and sad, a Preacher by his life to give good example, a Judge to be incorrupted, solitarie and vnacquainted with Courtiers or Courtly entertainments, and as the Philosopher faith *Oportet iudicem esse rudem et simplicem*, without plait or wrinkle, sower in looke and churlish in speach, contrariwise a Courtly Gentleman to be loftie and curious in countenaunce, yet sometimes a creeper, and a curry fauell with his superiors.

And touching the person, we say it is comely for a man to be a lambe in the house, and a Lyon in the field, appointing the decencie of his qualitie by the place, by which reasoun also we limit the comely parts of a woman to consist in foure points, that is to be a shrewe in the kitchin, a faint in the Church, an Angell at the boord, and an Ape in the bed, as the Chronicle reportes by Mistresse *Shore* paramour to king *Edward* the fourth.

Then also there is a decency in respect of the persons with whom we do negotiate, as with the great personages his egals to be solemne and furly, with meaner men pleafant and popular, floute with the sturdie and milde with the meek, which is a most decent conuersation and not reprochfull or vnseemely, as the prouerbe goeth, by those that vse the contrary, a Lyon among sheepe and a sheepe among Lyons.

Right so in negotiating with Princes we ought to seeke their fauour by humilitie and not by sternnesse, nor to trafficke with them by way of indent or condition, but frankly and by manner of submision to their wils, for Princes may be lead but not driuen, nor they are to be vanquisht by allegation, but must be suffred to haue the victorie and be relented vnto : nor they are not to be challenged for right or iustice, for that is a maner of accusation : nor to be charged with their promises, for that is a kinde of condemnation : and at their request we ought not to be hardly entreated but easily, for that is a signe of deffidence and mistrust in their bountie and gratitudo : nor to recite

the good seruices which they haue receiued at our hands, for that is but a kind of exprobraction, but in crauing their bountie or largesse to remember vnto them all their former beneficences, making no mention of our owne merites, and so it is thankfull, and in praysing them to their faces to do it very modeſtly: and in their commendations not to be exceſſive for that is tedious, and alwayes fauours of ſutteltie more then of ſincere loue.

And in ſpeaking to a Prince the voyce ought to be lowe and not lownde nor shrill, for th'one is a ſigne of humilitie th'other of too much audacitie and preſumption. Nor in looking on them ſeeme to ouerlooke them, nor yet behold them too ſteddightly, for that is a ſigne of impudence or little reuerence, and therefore to the great Princes Orientall their ſeruitours ſpeaking or being ſpoken vnto abbaſe their eyes in token of lowlines, which behauour we do not obferue to our Princes with ſo good a diſcretion as they do: and ſuch as retire from the Princes preſence, do not by and by turne tayle to them as we do, but go backward or fideling for a reaſonable ſpace, til they be at the wal or chamber doore paſſing out of ſight, and is thought a moſt decent behauour to their ſoueraignes. I haue heard that king *Henry* th'eight her Maiesties father, though otherwife the moſt gentle and affable Prince of the world, could not abide to haue any man ſtarre in his face or to fix his eye too ſteedily vpon him when he talked with them: nor for a common ſyter to exclame or cry out for iuſtice, for that is offenſive and as it were a ſecret impeachement of his wrong doing, as happened once to a Knight in this Realme of great worship ſpeaking to the king. Nor in ſpeaches with them to be too long, or too much affected, for th'one is tedious th'other is irksome, nor with lowd acclamations to applaude them, for that is too popular and rude and betokens eithier ignorauice, or ſeldome acceſſe to their preſence, or little frequenting their Courts: nor to ſhew too mery or light a countenance,

for that is a signe of little reuerence and is a peece of a contempt.

And in gaming with a Prince it is decent to let him sometimes win of purpofe, to keepe him pleafant, and neuer to refufe his gift, for that is vndutifull: nor to forgiue him his losses, for that is arrogant: nor to giue him great gifts, for that is either insolence or follie: nor to feaſt him with exceſſive charge for that is both vaine and eniuious, and therefore the wiſe Prince king *Henry* the feuenth her Maiefties grandfather, if his chaunce had bene to lye at any of his ſubiects houſes, or to paſſe moe meales then one, he that would take vpon him to defray the charge of his dyet, or of his officers and houſhold, he would be maruelouſly offendid with it, faying what priuate ſubiect dare vndertake a Princes charge, or looke into the ſecret of his expence? Her Maieftie hath bene knowne often-times to miſlike the ſuperfluouſ expence of her ſubiects beſtowed vpon her in times of her progreſſes.

Likewife in matter of aduife it is neither decent to flatter him for that is feruile, neither to be rough or plaine with him, for that is daungerous, but truly to Counſell and to admoniſh, grauely not greuouſly, ſincereſly not ſourely: which was the part that ſo greatly commended *Cineas* Counfelour to king *Pirrhus*, who kept that decencie in all his perfwasions, that he euer preuailed in aduice, and carried the king which way he would.

And in a Prince it is comely to giue vnasked, but in a ſubiect to aſke vnbidden: for that firſt is ſigne of a bountiſh mynde, this of a loyall and conſident. But the ſubiect that craues not at his Princes hand, either he is of no deſert, or proud, or miſtruiſfull of his Princes goodneſſe: therefore king *Henry* th'eight to one that entreated him to remember one Sir *Anthony Rouse* with ſome reward for that he had ſpent much and was an ill beggar: the king aunſwered (noting his iſolencie,) If he be aſhamed to begge, we are aſhamed to giue, and was neuertheleſſe one of the moſt liberall Princes of the world.

And yet in some Courts it is otherwise vsed, for in Spaine it is thought very vndecent for a Courtier to craue, supposing that it is the part of an importune: therefore the king of ordinarie calleth euery seconf, third or fourth yere for his Checker roll, and bestoweth his *mercedes* of his owne meere motion, and by discretion, according to euery mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be geuen to hauking, hunting, riding of horfes, or playing vpon instruments, or any like exercize, the seruitour to be the same: and in their other appetites wherein the Prince would seeme an example of vertue, and would not mislike to be egalled by others: in such cases it is decent their seruitours and subiects studie to be like to them by imitation, as in wearing their haire long or short, or in this or that sort of apparrell, such excepted as be only fitte for Princes and none els, which were vndecent for a meaner person to imitate or counterfet: so is it not comely to counterfet their voice, or looke, or any other gestures that be not ordinary and naturall in euery common person: and therefore to go vpright, or speake or looke assuredly, it is decent in euery man. But if the Prince haue an extraordinarie countenance or manner of speech, or bearing of his body, that for a common seruitour to counterfet is not decent, and therefore it was misliked in the Emperor *Nero*, and thought vncomely for him to counterfet *Alexander* the great, by holding his head a little awrie, and neerer toward the tone shoulder, because it was not his owne naturall.

And in a Prince it is decent to goe slowly, and to march with leyture, and with a certaine granditie rather than grauitie: as our soueraine Lady and mistresse, the very image of maiestie and magnificence, is accustomed to doe generally, vnlesse it be when she walketh apace for her pleasure, or to catch her a heate in the colde mornings.

Neuerthelesse, it is not so decent in a meaner person, as I haue obserued in some counterfet Ladies of the Countrey, which vse it much to their owne derision. This Comelines was wanting in Queene *Marie*, otherwise a very good and honourable Princesse. And was some blemish to the Emperor *Ferdinando*, a most noble minded man, yet so carelesse and forgetfull of himselfe in that behalfe, as I haue seene him runne vp a paire of staires so swift and nimble a pace, as almost had not become a very meane man, who had not gone in some hastie businesse.

And in a noble Prince nothing is more decent and welbeeming his greatnesse, than to spare soule speeches, for that breedes hatred, and to let none humble suiters depart out of their presence (as neere as may be) miscontented. Wherein her Maiestie hath of all others a most Regall gift, and nothing inferior to the good Prince *Titus Vespasianus* in that point.

Also, not to be passionate for small detiments or offences, nor to be a reuenger of them, but in cases of great iniurie, and specially of dishonors: and therein to be very sterne and vindicatiue, for that fauours of Princely magnanimitie: nor to feeke reuenge vpon base and obscure persons, ouer whom the conquest is not glorious, nor the victorie honourable, which respect moued our soueraign Lady (keeping alwaies the decorum of a Princely person) at her first comming to the crowne, when a knight of this Realme, who had very insolently behaued himselfe toward her when she was Lady *Elizabeth*, fell vpon his knee to her, and besought her pardon: suspecting (as there was good cause) that he should haue bene sent to the Tower, she said vnto him most mildly: do you not know that we are descended of the Lion, whose nature is not to harme or pray vpon the mouse, or any other such small vermin?

And with these examples I thinke sufficient to leave, geuing you information of this one point, that all your figures Poeticall or Rhethoricall, are but obseruations

of strange speeches, and such as without any arte at al we shold vse, and commonly do, euen by very nature without discipline. But more or lesse aptly and decently, or scarcely, or abundantly, or of this or that kind of figure, and one of vs more then another, according to the disposition of our nature, constitution of the heart, and facilitie of each mans vtterance: so as we may conclude, that nature her selfe suggesteth the figure in this or that forme: but arte aydeth the iudgement of his vse and application, which geues me occasion finally and for a full conclusion to this whole treatise, to enforme you in the next chapter how art should be vised in all respects, and specially in this behalfe of language, and when the naturall is more commendable then the artificiall, and contrariwise.

CHAP. XXV.

*That the good Poet or maker ought to dissemble his arte,
and in what cases the artificiall is more commended
then the naturall, and contrariwise.*



And now (most excellent Queene) hauing largely said of Poets and Poeſie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, ſuch as do appertaine to our vulgar arte: and laſt of all ſet forth the poeticall ornament conſiſting chiefly in the beautie and gallantheſſe of his language and ſtyle, and ſo haue appareled him to our ſeeming, in all his gorgious habilliments, and pulling him firſt from the carte to the ſchoole, and from thence to the Court, and preſferred him to your Maiesties ſeruice, in that place of great honour and magniſcence to geue enterteinment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moods of ſkill, to ſerue the many humors of men thither haunting and reſorting, ſome by way of folace, ſome of ſerious aduife, and in matters aſwell profitablie as pleafant and honeſt. Wee haue in our humble conceit ſufficiently perfourmed

our promise or rather dutie to your Maiestie in the description of this arte, so alwaies as we leue him not vnfurnisht of one peece that best beseemes that place of any other, and may serue as a principall good lesson for al good makers to beare continually in mind, in the vsage of this science : which is, that being now lately become a Courtier he shew not himself a craftsman, and merit to be disgraded, and with scorne sent back againe to the shop, or other place of his first facultie and calling, but that so wisely and discreetly he behauie himselfe as he may worthily retaine the credit of his place, and profession of a very Courtier, which is in plaine termes, cunningly to be able to dissemble. But (if it please your Maiestie) may it not seeme inough for a Courtier to know how to weare a fether, and set his cappe a flaunt, his chaine *en echarpe*, a straight buskin *al ingleffe*, a loose *alo Turquesque*, the cape *alla Spaniola*, the breech *a la Françoise*, and by twentie maner of new fashioned garments to disguise his body, and his face with as many countenances, whereof it seemes there be many that make a very arte, and studie who can shew himselfe most fine, I will not say most foolish and ridiculous? or perhaps rather that he could dissemble his conceits as well as his countenances, so as he never speake as he thinkes, or thinke as he speaks, and that in any matter of importance his words and his meaning very seldome meeete : for so as I remember it was concluded by vs setting foorth the figure *Allegoria*, which therefore not impertinently we call the Courtier or figure of faire semblant, or is it not perchance more requisite our courtly Poet do dissemble not onely his countenances and conceits, but also all his ordinary actions of behauour, or the most part of them, whereby the better to winne his purposes and good aduantages, as now and then to haue a iourney or sicknesse in his sleeue, thereby to shake of other importunitiess of greater consequence, as they vfe their pilgrimages in Fraunce, the Diet in Spaine, the baines in Italy? and when a man is whole to faine

himselfe sicke to shunne the busynesse in Court, to entertaine time and ease at home, to salue offences without discredit, to win purposes by mediation in absence, which their presence would eyther impeach or ton greatly preferre, to harken after the popular opinions and speech, to entend to their more priuate solaces, to practice more deeply both at leasure and libertie, and when any publique affaire or other attempt and counsaile of theirs hath not receaved good successe, to auoid therby the Princes present reproose, to coole their chollers by absence, to winne remorse by lamentable reports, and reconciliation by friends intreatie. Finally by fequenting themselues for a time fro the Court, to be able the frelier and clearer to discerne the factions and state of the Court and of al the world besides, no lesy then doth the looker on or beholder of a game better see into all points of auantage, then the player himselfe? and in dissembling of diseases which I pray you? for I haue obserued it in the Court of Fraunce, not a burning feuer or a plurisie or a palfie, or the hdropick and swelling gowte, or any other like disease, for if they be such as may be either easilly discerned or quickly cured, they be ill to dissemble and doo halfe handfomly serue the turne.

But it must be either a dry dropsie, or a megrim or letarge, or a fistule *in ano*, or some such other secref disease, as the common conuersant can hardly discouer, and the Phisition either not speedily heale, or not honestly bewray? of which infirmities the scoffing *Pasquil* wrote, *Vicus vesica rerum dolor in pene scirrus*. Or as I haue seene in diuers places where many make themselues hart whole, when in deede they are full sicke, bearing it stoutly out to the hazard of their health, rather then they would be suspected of any lothsome infirmity, which might inhibit them from the Princes presence, or enterteinment of the ladies. Or as some other do to beare a port of state and plentie when they haue neither penny nor possession, that they may not seeme to droope, and be reiected as

vnworthy or insufficient for the greater seruices, or to be pitied for their pouertie, which they hold for a marueilous disgrace, as did the poore Squire of Cawtile, who had rather dine with a sheepe's head at home and drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing ignorant of his pouertie. Or as others do to make wise they be poore when they be riche, to shunne thereby the publicke charges and vocations, for men are not now a dayes (specially in states of *Oligarchie* as the most in our age) called somuch for their wifedome as for their wealth, also to auoyde enuie of neighbours or bountie in conuersation, for whosoever is reputed rich cannot without reproch, but be either a lender or a spender. Or as others do to seeme very busie when they haue nothing to doo, and yet will make themselves so occupied and ouerladen in the Princes affaires, as it is a great matter to haue a couple of wordes with them, when notwithstanding they lye sleeping on their beds all an after noone, or sit solemnly at cardes in their chambers, or enterteyning of the Dames, or laughing and gibing with their familiars foure houres by the clocke, whiles the poore futer desirous of his dispatch is aunswered by some Secretarie or page *il fault attendre, Monsieur* is dispatching the kings businesse into Languedock, Prouence, Piemont, a common phrase with the Secretaries of France. Or as I haue obserued in many of the Princes Courts of Italie, to seeme idle when they be earnestly occupied and entend to nothing but mischievous practizes, and do busily negotiat by coulor of otiation. Or as others of them that go ordinarily to Church and neuer pray to winne an opinion of holiness : or pray still apace, but neuer do good deede, and geue a begger a penny and spend a pound on a harlot, to speake faire to a mans face, and foule behinde his backe, to set him at his trencher and yet sit on his skirts for so we vse to say by a fayned friend, then also to be rough and churlish in speach and appearance, but inwardly affectionate and fauouring,

as I haue sene of the greatest podestates and grauest judges and Presidents of Parliament in Fraunce.

These and many such like disguisings do we find in mans behauour, and specially in the Courtiers of forraigne Countreyes, where in my youth I was brought vp, and very well obserued their maner of life and conuerstation, for of mine owne Countrey I haue not made so great experiance. Which parts, neuerthelesse, we allow not now in our English maker, because we haue geuen him the name of an honest man, and not of an hypocrite : and therefore leauing these manner of dissimulations to all base-minded men, and of vile nature or misterie, we doe allow our Courtly Poet to be a dissembler only in the subtillties of his arte: that is, when he is most artificiall, so to disguise and cloake it as it may not appeare, nor feeme to proceede from him by any studie or trade of rules, but to be his naturall: nor so evidently to be descrided, as euery ladde that readeſ him shall ſay he is a good ſcholler, but will rather haue him to know his arte well, and little to vfe it.

And yet peraduenture in all points it may not be ſo taken, but in ſuch only as may diſcouer his groſſenes or his ignorance by ſome ſchollerly affectation: which thing is very irkeſome to all men of good trayning, and ſpecially to Courtiers. And yet for all that our maker may not be in all caſes restrayned, but that he may both vfe, and also manifest his arte to his great prafe, and need no more be aſhamed thereof, than a ſhomaker to haue made a cleanly ſhoe, or a Carpenter to haue buylt a faire house. Therefore to diſcuſſe and make this point ſomewhat clearer, to weete, where arte ought to appear, and where not, and when the naturall is more commendable than the artificiall in any humane action or workmanſhip, we wil examine it further by this diſtincſion.

In ſome caſes we ſay arte is an ayde and coadiutor to nature, and a furtherer of her actions to good effect, or peraduenture a meane to ſupply her wants, by ren-

forcing the causes wherein shee is impotent and defective, as doth the arte of phisicke, by helping the naturall concoction, retention, distribution, expulsion, and other vertues, in a weake and vnhealthie bodie. Or as the good gardiner seasons his soyle by fundrie sorts of compost: as mucke or marle, clay or fande, and many times by bloud, or lees of oyle or wine, or stale, or perchaunce with more costly drugs: and waters his plants, and weedes his herbes or floures, and prunes his branches, and vnleaues his boughes to let in the funne: and twentie other waies cherisheth them, and cureth their infirmities, and so makes that neuer, or very seldome any of them miscarry, but bring foorth their flours and fruities in season. And in both these cases it is no smal prafe for the Phisition and Gardiner to be called good and cunning artificers.

In another respect arte is not only an aide and coaditor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill, so as by meanes of it her owne effects shall appeare more beautifull or straunge and miraculous, as in both cases before remembred. The Phisition by the cordials hee will geue his patient, shall be able not onely to restore the decayed spirites of man, and render him health, but also to prolong the terme of his life many yeares ouer and aboue the flint of his first and naturall constitution. And the Gardiner by his arte will not onely make an herbe, or flowr, or fruite, come forth in his season without impediment, but also will embellish the same in vertue, shape, odour and taste, that nature of her selfe woulde neuer haue done: as to make singe gillifloure, or marigold, or daisie, double: and the white rose, redde, yellow, or carnation, a bitter mellon sweete, a sweete apple, soure, a plummie or cherrie without a stone, a peare without core or kernell, a goord or coucumber like to a horne, or any other figure he will: any of which things nature could not doe without mans help and arte. These actions also are most singular, when they be most artificiall.

In another respect, we say arte is neither an aider nor a furmounter, but onely a bare immitatour of natures works, following and counterfeyting her actions and effects, as the Marmefot doth many countenances and gestures of man, of which sorte are the artes of painting and keruing, whereof one represents the naturall by light colour and shadow in the superficiall or flat, the other in a body massife expressing the full and emptie, euen, extant, rabbated, hollow, or whatsoeuer other figure and passion of quantitie. So also the Alchimist counterfeits gold, siluer, and all other mettals, the Lapidarie pearles and pretious stones by glasse and other substances falsified, and sophisticate by arte. These men also be praised for their craft, and their credit is nothing empayred, to say that their conclusions and effects are very artificiall. Finally in another respect arte is as it were an encounterer and contrary to nature, producing effects neither like to hers, nor by participation with her operations, nor by imitation of her paternes, but makes things and produceth effects altogether strange and diuerse, and of such forme and qualitie (nature alwaies supplying stoffe) as she neuer would nor could haue done of her selfe, as the carpenter that builds a house, the ioyner that makes a table or 2 bedstead, the tailor a garment, the Smith a locke or a key, and a number of like, in which case the workman gaineth reputation by his arte, and praise when it is best expressed and most apparant, and most studiously. Man also in all his actions that be not altogether naturall, but are gotten by study and discipline or exercise, as to daunce by measures, to sing by note, to play on the lute, and such like, it is a prafe to be said an artificiall dauncer, finger, and player on instruments, because they be not exactly knowne or done, but by rules and precepts or teaching of schoolemasters. But in such actions as be so naturall and proper to man, as he may become excellent therein without any arte or imitation at all, (custome and exercise excepted, which are requisite to euery action not numbered

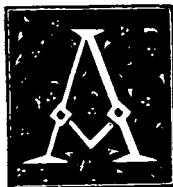
among the vitall or animal) and wherein nature should seeme to do amisse, and man suffer reproch to be found destitute of them: in those to shew himselfe rather artificiall then naturall, were no lesse to be laughed at, then for one that can see well inough, to vfe a paire of spectacles, or not to heare but by a trunke put to his eare, nor feele without a paire of ennealed glooues, which things in deede helpe an infirme fence, but annoy the perfitt, and therefore shewing a disabilitie naturall mooue rather to scorne then commendation, and to pitie sooner then to prayse. But what else is language and vtterance, and discourse and persuation, and argument in man, then the vertues of a well constitute body and minde, little lesse naturall then his very sensuall actions, sauing that the one is perfited by nature at once, the other not without exercise and iteration? Peraduenture also it wilbe granted that a man fees better and discernes more brimly his collours, and heares and feeles more exactly by vfe and often hearing and feeling and seing, and though it be better to see with spectacles then not to see at all, yet is their praise not egall nor in any mans judgement comparable: no more is that which a Poet makes by arte and precepts rather then by naturall instinct: and that which he doth by long meditation rather then by a fuddaine inspiration, or with great pleasure and facillitie then hardly (and as they are woot to say) in spite of Nature or Minerua, then which nothing can be more irksome or ridiculous.

And yet I am not ignorant that there be artes and methodes both to speake and to perswade and also to dispute, and by which the naturall is in some sorte relieved, as th'eye by his spectacle, I say relieved in his imperfection, but not made more perfitt then the naturall, in which respect I call those artes of Grammer, *Logike*, and *Rhetorick* not bare imitations, as the painter or keruers craft and worke in a forraine subiect viz. a liuely purtraite in his table of wood, but by long and studious obseruation rather a repetition or

reminiscens naturall, reduced into perfection, and made prompt by vse and exercise. And so whatsoeuer a mans speakes or perswades he doth it not by imitation artificially, but by obseruation naturally (though one follow another) because it is both the same and the like that nature doth suggest: but if a popingay speake, she doth it by imitation of mans voyce artificially and not naturally being the like, but not the same that nature doth suggest to man. But now because our maker or Poet is to play many parts and not one alone, as first to deuise his plat or subiect, then to fashion his poeme, thirdly to vse his metricall proportions, and last of all to vtter with pleasure and delight, which restes in his maner of language and stile as hath bene said, whereof the many moods and straunge phrasnes are called figures, it is not altogether with him as with the crafts man, nor altogether otherwise then with the crafts man, for in that he vseth his metrical proportions by appointed and harmonical measures and distaunces, he is like the Carpenter or Ioyner, for borrowing their tymber and stiffe of nature, they appoint and order it by art otherwise then nature would doe, and worke effects in appearance contrary to hers. Also in that which the Poet speakes or reports of another mans tale or doings, as *Homer* of *Priamus* or *Vlisses*, he is as the painter or keruer that worke by imitation and representation in a forrein subiect, in that he speakes figuratiuely, or argues subtillie, or perswades copiously and vehemently, he doth as the cunning gardiner that vsing nature as a coadiutor, furders her conclusions and many times makes her effectes more absolute and straunge. But for that in our maker or Poet, which restes onely in deuise and issues from an excellent sharpe and quick inuention, holpen by a cleare and bright phantacie and imagination, he is not as the painter to counterfaite the naturall by the like effectes and not the same, nor as the gardiner aiding nature to worke both the same and the like, nor as the Carpen-

ter to worke effectes vtterly vnlike, but even as nature her selfe working by her owne peculiar vertue and proper instinct and not by example or meditation or exercise as all other artificers do, is then most admired when he is most naturall and least artificiall. And in the feates of his language and vtterance, because they hold awell of nature to be suggetted and vttered as by arte to be polished and reformed. Therefore shall our Poet receaue prayse for both, but more by knowing of his arte then by vnseasonable vsing it, and be more commended for his naturall eloquence then for his artificiall, and more for his artificiall well disembled, then for the same ouermuch affected and grossely or vndiscretly bewrayed, as many makers and Oratours do.

The Conclusion.



And with this (my most gratiouſ ſouaigne Lady) I make an end, humbly beſeeching your pardon, in that I haue presumed to hold your eares ſo long annoyed with a tedious trifle, ſo as vneleſſe it proceede more of your owne Princeley and naturall mansuetude then of my merite, I feare greatly leaſt you may thincck of me as the Philofopher Plato did of *Aniceris* an inhabitant of the Cittie *Cirene*, who being in troth a very active and artificiall man in driuing of a Princes Charriot or Coche (as your Maiestie might be) and knowing it himſelfe well enough, comming one day into Platons ſchoole, and hauing heard him largely diſpute in matters Philosophicall, I pray you (quoth he) geue me leauē alſo to ſay ſomewhat of myne arte, and in deede ſhewed ſo many tricks of his cunning how to lanche forth and ſlay, and chaunge pace, and turne and winde his Coche, this way and that way, vphill downe hill,

and also in euen or rough ground, that he made the whole assemblie wonder at him. Quoth Plato being a graue personage, verely in myne opinion this man should be vtterly vnfitt for any seruice of greater importance then to drive a Coche. It is a great pitie that so prettie a fellow, had not occupied his braynes in studies of more consequence. Now I pray God it be not thought so of me in describring the toyes of this our vulgar art. But when I consider how euery thing hath his estimation by opportunitie, and that it was but the studie of my yonger yeares in which vanitie raigned. Also that I write to the pleasure of a Lady and a most gratiouse Queene, and neither to Priestes nor to Prophetes or Philosophers. Besides finding by experiance, that many times idlenesse is lesse harmefull then vnprofitable occupation, dayly seeing how these great aspiring mynds and ambitious heads of the world seriously searching to deale in matters of state, be often times so busie and earnest that they were better be vnoccupied, and peraduenture altogether idle, I perfume so much vpon your Maiesties most milde and gracious iudgement howsoeuer you conceiue of myne abilitie to any better or greater seruice, that yet in this attempt ye wil allow of my loyall and good intent alwayes endeouuring to do your Maiestie the best and greatest of those seruices I can.

